WINNING THE MEDIA WAR

The Victors—and Victims—of the Drama in the Gulf

By Edwin Diamond

DON KING ON THE ROPES

Boxing's Gabby Promoter Tries to Survive at the Top

By Peter Blauner

RESTORATION DRAMA

Turning a Mangled East Side Flat into Period Treasure

By Marilyn Bethany

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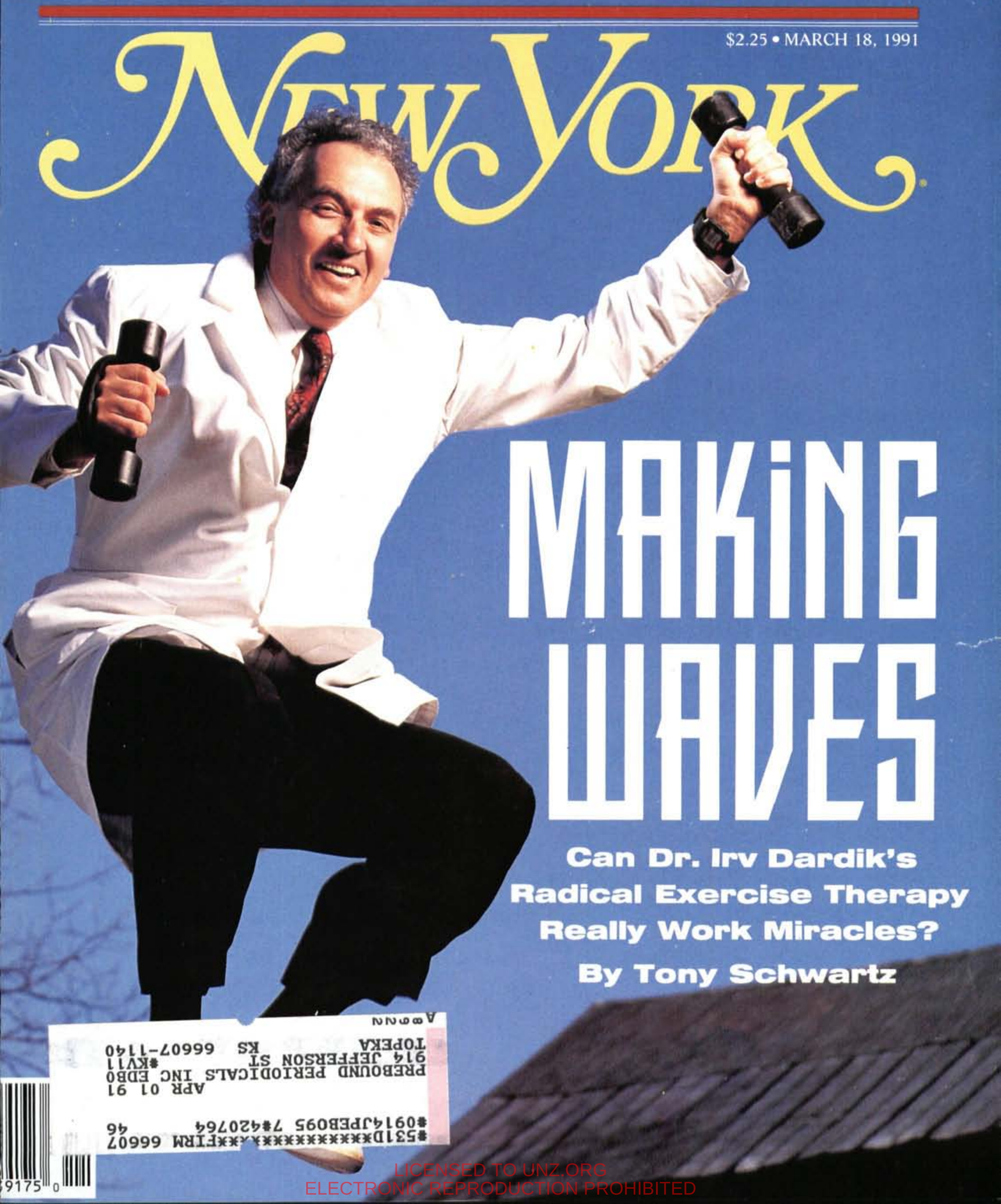

MAKING WAVES

Can Dr. Irv Dardik's Radical Exercise Therapy Really Work Miracles?

By Tony Schwartz

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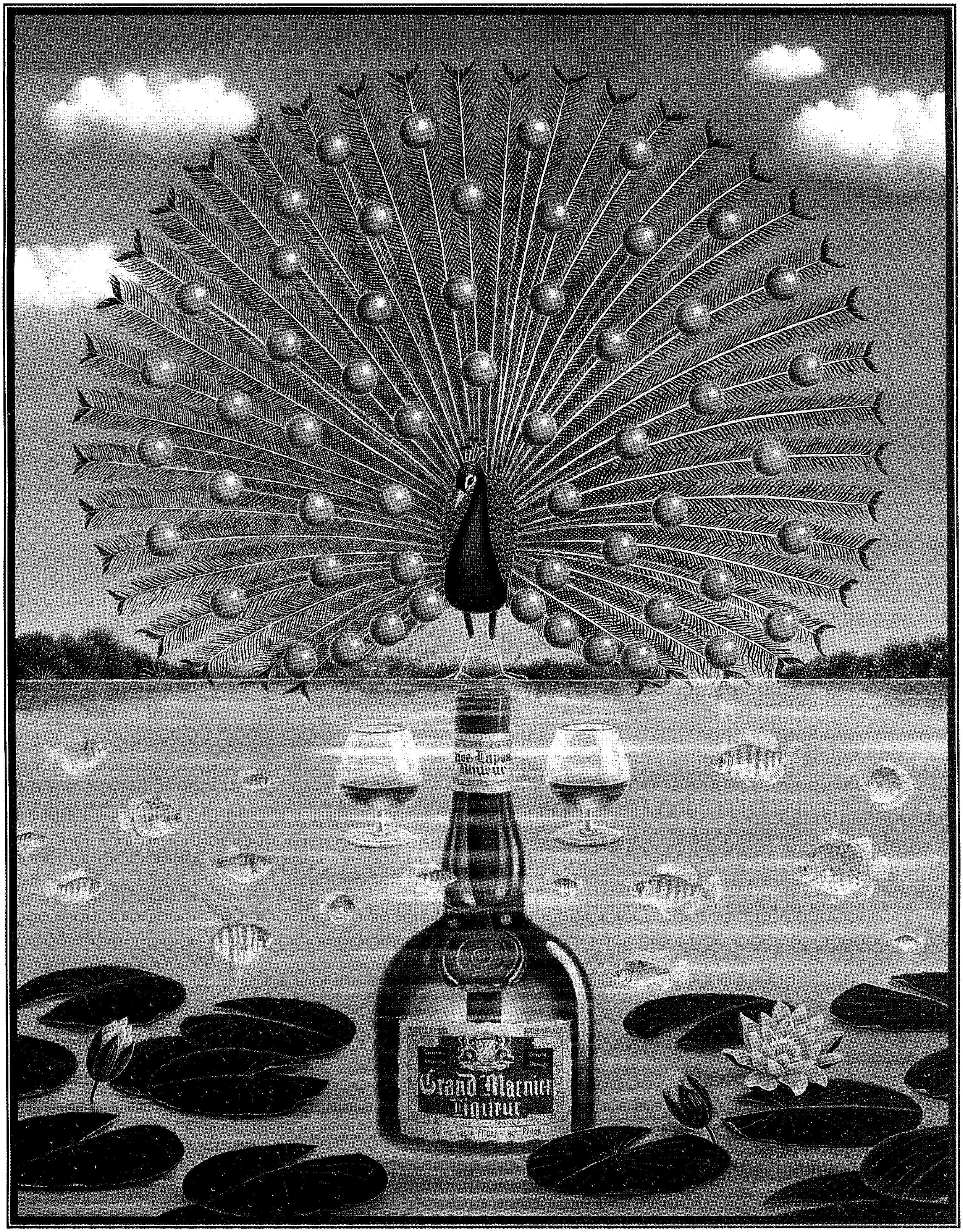

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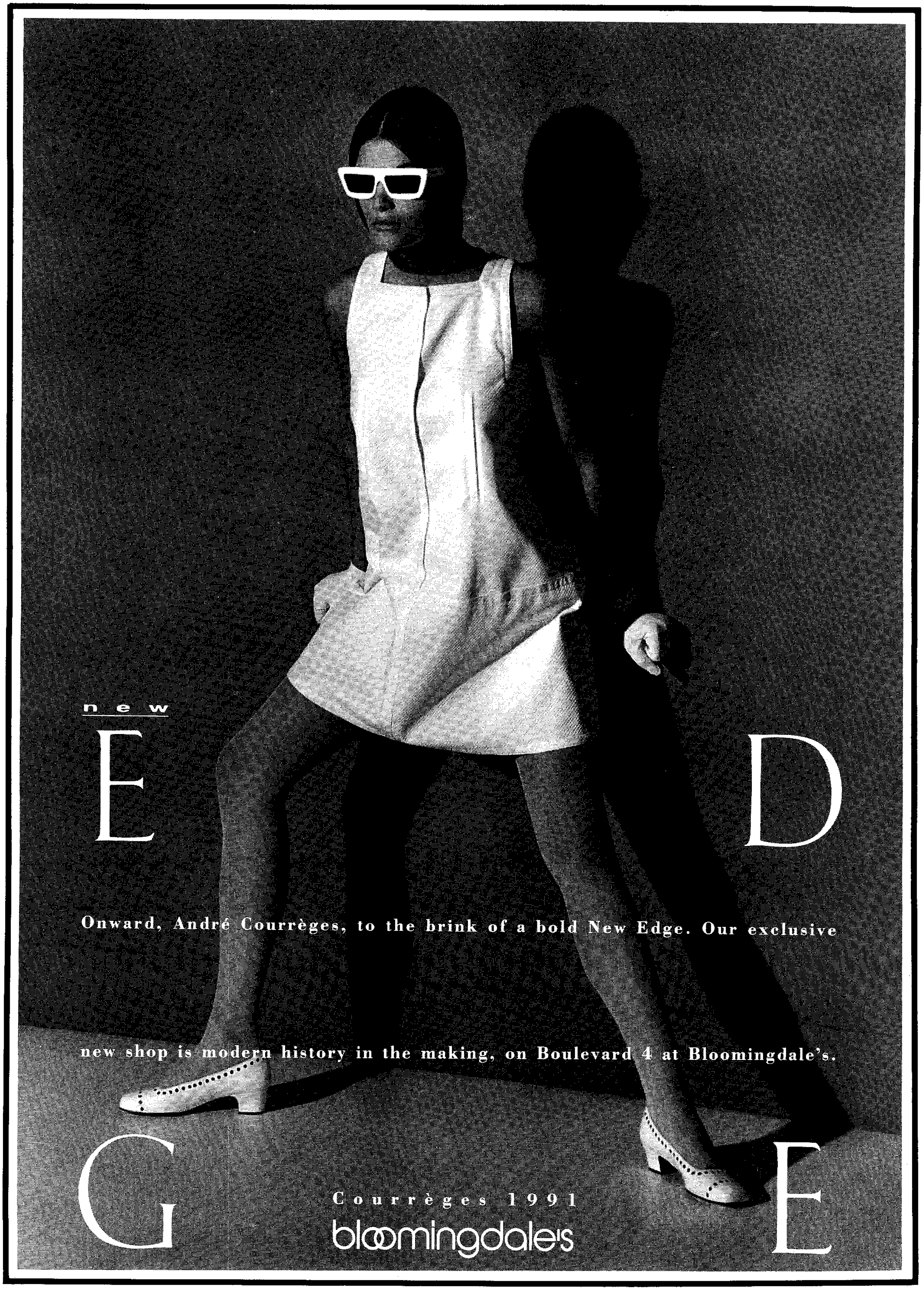
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30 Making Waves

BY TONY SCHWARTZ

He wants his patients—even those with MS and chronic fatigue—up and exercising. That's the key to Dr. Irv Dardik's ground-breaking theory: that stress without recovery has its dangers, but so does recovery without stress. Dr. Dardik, a top vascular surgeon for fifteen years, left the Establishment to test his notion—called Superesonant Wavenergy. It's had initial success—but some scientists are shaking their heads.

40 King on the Ropes

BY PETER BLAUNER

The Barnum of boxing may soon be scalped. Next month, for the first time in years, the heavyweight title will be fought without Don King. Next *week,* he could lose big—financing Mike Tyson's comeback. King's been accused of exploiting his fighters, of playing up race. He's killed two men and been shot himself. But save the requiem. Here, the great huckster plots *his* comeback—"a roll of the dice."

48 Design: Restoration Drama

BY MARILYN BETHANY

In a gnarled mansion, an ad exec had a vision: He saw a staircase, antique paneling, and a kitchen where no one else could. Here's his dream of a duplex, with marble cabinet and fabric walls.

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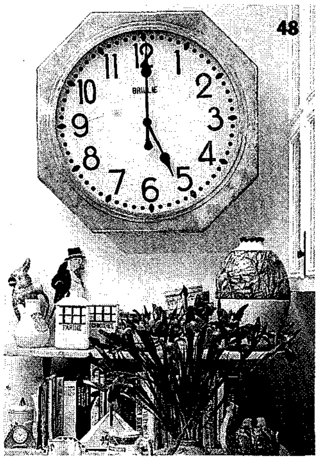

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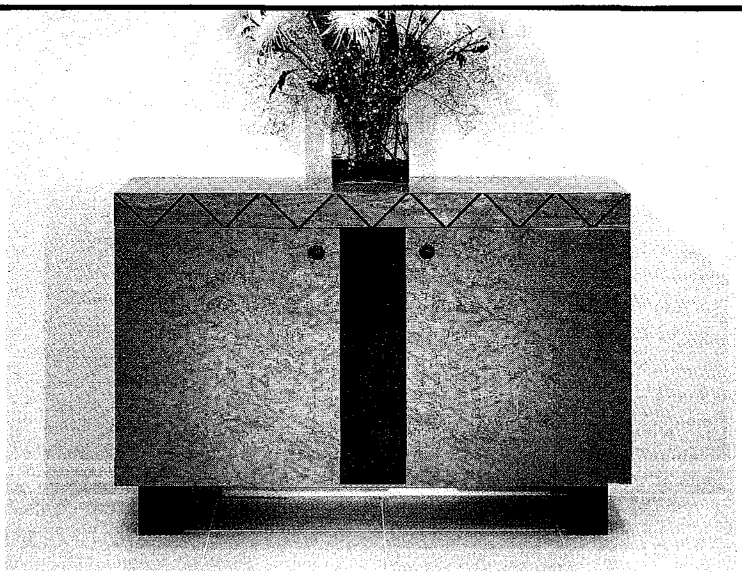

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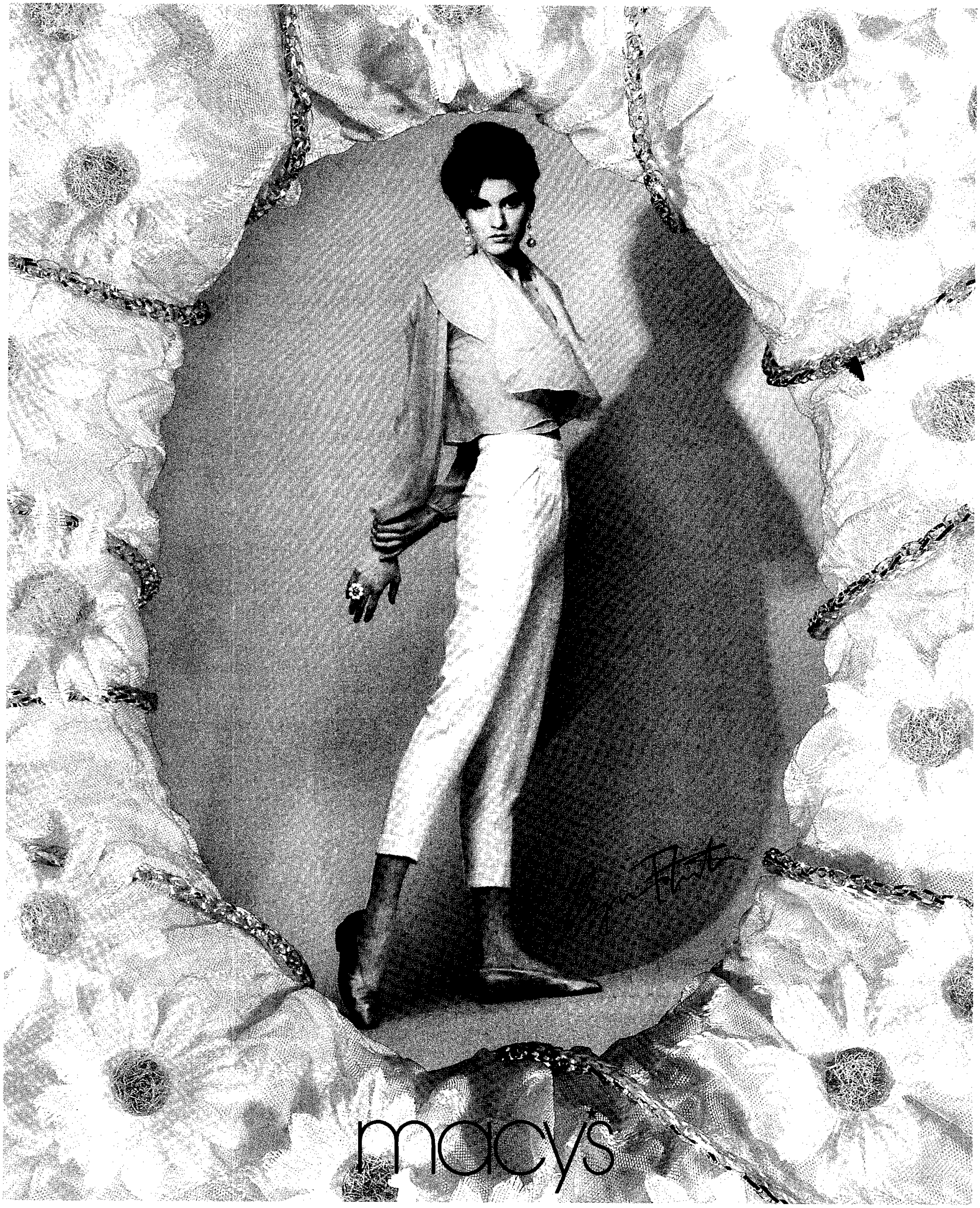

Orazio Fortunato In a field of daisies. The translucent chartreuse of a shawl-collared wrap, $460, blooms over ivory cigarette pants, $358. In New Signatures, our showcase of freshly cut designs for Spring, on Three, Herald Square. Call Linda Lee at Macy's By Appointment for details: 212-560-4181. Use your Macy's charge.

LETTERS

Discontinuing Ed

WCBS SHOWED COWARDICE—PURE AND SIMPLE—in dismissing Ed Koch from *Sunday Edition* ["Media: The Koch Affair," by Edwin Diamond, February 25]. Controversial speakers are no rarity on TV's "talking head" shows like *The McLaughlin Group,* which appears on WNBC at the same time. The truth is that WCBS was uncomfortable about having a man on television who is a committed Jew and a passionate supporter of Israel. Now that Koch is gone, there will be no one left on TV to counteract the relentless anti-Israel propaganda broadcast by some of the networks—most notably CBS and NBC. Nobody can question Koch's ability to ask tough questions of politicians and his extraordinary knowledge about city affairs. The remaining panelists on *Sunday Edition* all speak from a left-wing vantage point, except for Joe Klein—bless him. For caving in to Congressman Rangel's unjustified complaint, *Sunday Edition* deserves to lose its prime rating position.

Susan N. Faulkner
Queens

Candid Camera

MY HUSBAND AND I ARE LONGTIME FANS OF Joe Klein's. His articles are well written, perceptive, thoughtful, and filled with detailed observations; it's as if he writes with the eye of a camera. I particularly admired his description of a father frantically trying to put a gas mask on his daughter ["The War and New York: Scuds in the Night," February 4], which doubtless inspired in his readers "thoughts that do . . . lie too deep for tears."

Lenore Greiman
Jersey City, N.J.

Cause for Alarm

CONGRATULATIONS TO PETER HELLMAN FOR "How to Cut the Budget" [January 21]. In the spirit of the José P. case, we just stumbled on another extravagance at Evander Childs High School in the Bronx. A week ago, some workmen arrived and started to excavate small holes under every red fire-alarm box in our school—and we have about 50 such boxes. It turns out someone thought that wheelchair-bound high-school students could not reach the existing boxes. I might point out that we have *no* wheelchair-bound students in this building. We are not designated for handicapped students, nor are there any plans for us to become so designated in the near future. In addition, I asked some students to sit in a wheelchair (borrowed from the nurse's office) to try to reach the original box, which they were able to do with no difficulty. I wonder how many other schools are being subjected to this same unnecessary cosmetic surgery, and how much it is going to cost.

Rita Kaplan
United Federation of Teachers
Chapter leader
Evander Childs High School
The Bronx

Not Guilty?

MICHAEL GROSS'S TREATMENT OF ENIGMATIC attorney Michael Kennedy is an adroit portrayal of a man who is difficult to understand ["Ivana's Avenger," February 18]. Kennedy may be an impassioned champion of the underdog, but he also is enthusiastically climbing up the social ladder. From personal experience, I know that his ability to represent people from two opposing ends of our society makes him a formidable adversary. There is only one statement I'll quibble with. The article quotes a disgruntled ex–*High Times* staffer describing the firing of a large number of employees as a "version of the old Stalin trials, conducted by Michael Kennedy and Gabrielle Schang." I'm afraid I have to accept all the blame for this event. Those people were fired for just cause or economic reasons; Michael Kennedy had little or nothing to do with it.

Gabrielle Schang
Manhattan

I WAS COUNSEL TO MICHAEL KENNEDY IN connection with the litigation involving the removal of Toni Brown and Stan Place from the Trans-High Corporation and during the Gabrielle Schang litigation. Additionally, I represented Eleanore Kennedy in her litigation with Gerald Lefcourt.

Michael Gross's discussion of the two matters involving Kennedy was inaccurate and incomplete. Among other things, Gross chose to include only material from the plaintiffs' papers and excluded mention of any of the responsive pleadings. He also incorrectly suggested that those matters were settled on terms quite favorable to the plaintiffs. His treatment of Eleanore Kennedy suggests a personal animus. The article is replete with bitchy comments about Mrs. Kennedy, from the introductory description of her as "witchy," to the Zipkin anecdote that she swears never happened, to the suggestion that she alone is engaged in litigation against the condominium where she lives. That action involves all unit owners who are claiming misrepresentation by the sponsor. In the very straightforward action that Eleanore Kennedy was forced to bring because Lefcourt would neither make an offer approaching fair market value to purchase her interest nor put the property up for sale, the court dismissed all of the defenses that Lefcourt had interposed. In the end, Eleanore Kennedy sold her undivided half-interest in the property to Lefcourt for the fair market value, and at substantially the price that she had initially asked of Lefcourt.

Martin P. Miner
Manhattan

Michael Gross replies: Martin Miner is correct in that I did not include Eleanore Kennedy's response to charges made against her in the lawsuit she brought against Gerald Lefcourt. But neither did I include *all* of Lefcourt's claims, nor did I detail the ways he backed them up. One of those claims was that Kennedy initially valued her share of the building they co-owned at $1.3 million. Lefcourt finally paid $852,500.

My description of the lawsuit involving Mrs. Kennedy and the sponsors of her condominium may have been inadvertently misleading. However, just as I stand by my reporting of the Zipkin anecdote, I also stand by the point I was trying to make, namely that the Kennedys have a remarkable tendency to become embroiled in litigation with people close to them. Miner, their longtime lawyer and a former office tenant, surely knows that as well as anyone.

The Odd Couplet

"LA BÊTE," "THE BEAST," OR CALL IT WHAT
  you will,
Is truly a "Best Bet" of wit and skill.
Moments of real theater so delicious,
Why your vitriolic pen so vicious?
Perhaps it's you who cannot get a laugh
And will, in time, repent so gross a gaffe.
Reader, rush out now to buy a ticket!
Simon's column here deserves a picket.
And next time he attempts to style a pan,
I hope he can, in fact, make verses scan
["Theater: The Learned Laddies, or the Imagery Invalid," by John Simon, February 25].

Carol Shedlin
Manhattan

John Simon replies: Sorry. But my verses scan. I studied with Alceste. Ms. Shedlin, a disciple of Oronte, can neither scan nor parse. And *La Bête* is deservedly dead.

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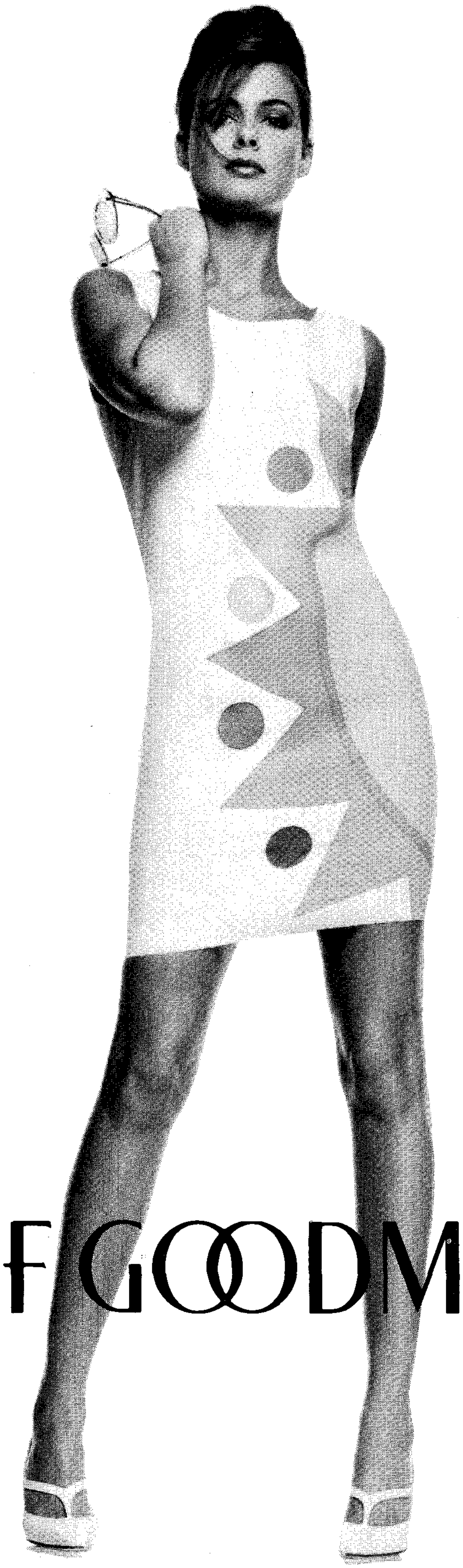

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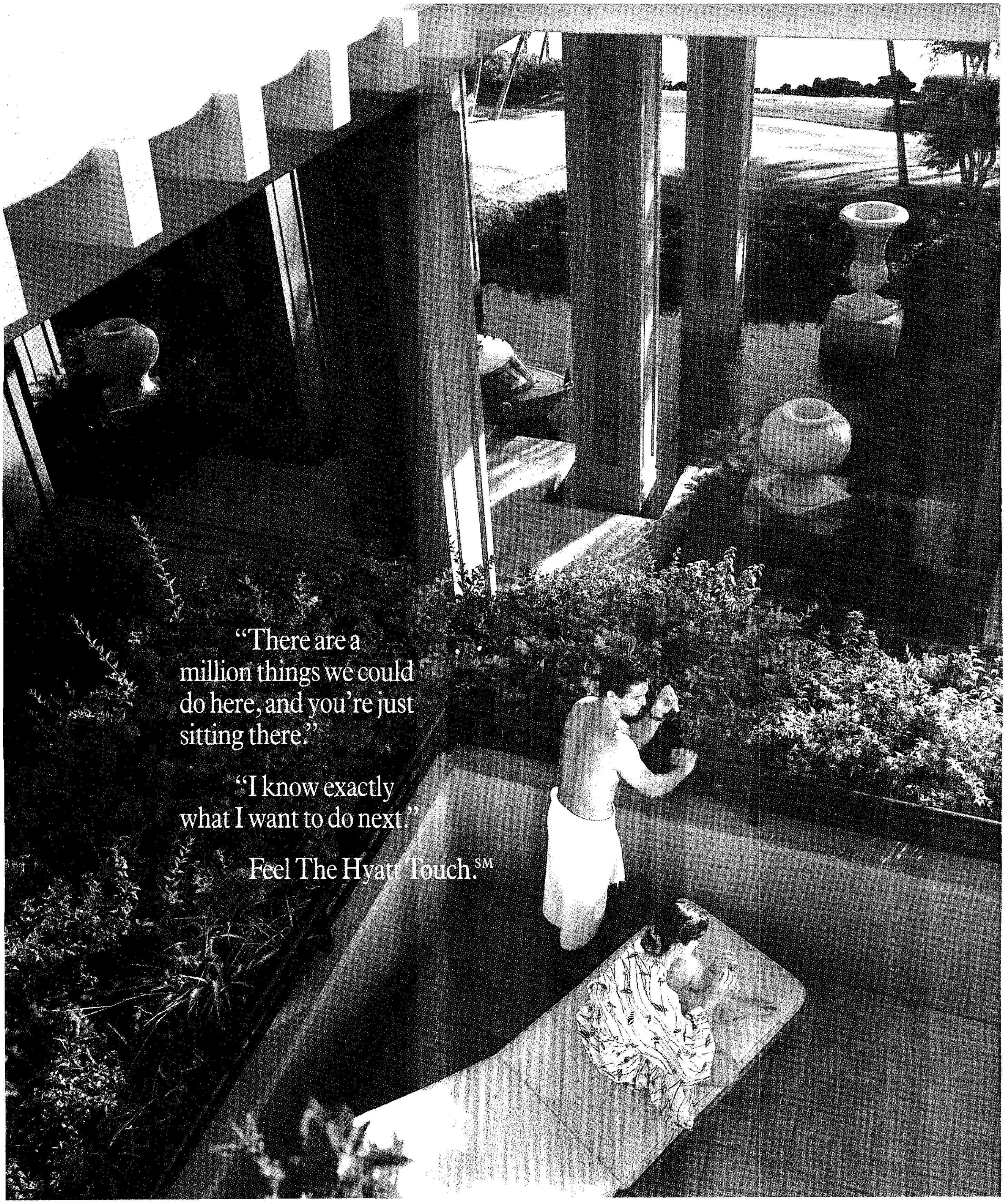
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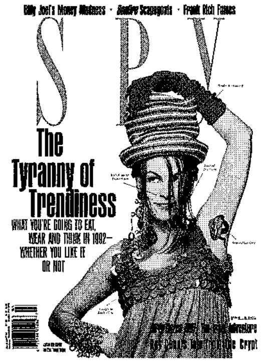
INTELLIGENCER

BY JEANNETTE WALLS

MASS. APPEAL?...SCHOOLS FOR SCANDALS...TAKE ONE—IT'S FREE...A DELICATE BALANCE

JOHN SILBER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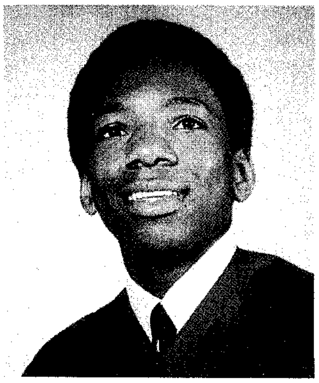
The Tyranny of Trendiness
WHAT YOU'RE GOING TO EAT, WEAR AND THINK IN 1992—WHETHER YOU LIKE IT OR NOT

***SPY* MAGAZINE**



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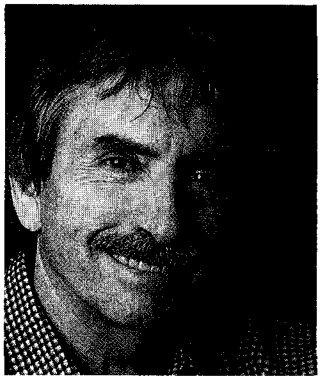

EDWARD ALBEE

JOHN SILBER SETS SIGHTS ON '92

Massachusetts voters rejected John Silber's bid to be their governor, but that hasn't dimmed the political ambitions of the Boston University president. Insiders say that Silber now wants the Democratic Party's 1992 presidential nomination. Silber, whose campaign alienated many liberals, lost to Republican William Weld last November. He could not be reached for comment.

Other possible candidates are said to include George McGovern, Virginia governor Douglas Wilder, Colorado congresswoman Pat Schroeder, and former Massachusetts senator Paul Tsongas.

AT BOARD OF ED, YOU TALK, YOU WALK

Another city whistle-blower has gotten the ax. John Bal, a former Board of Education officer, was fired the day after he forwarded complaints about his boss.

Bal says he heard criticism from his staff about their supervisor, Sandie Adelman, including an allegation that she hadn't yet provided an accounting of money collected from students to pay for graduation ceremonies. Bal made an outline of the comments and typed a letter to Adelman, asking to discuss them. The following day, he was told his actions had been "disruptive" and "infuriating" to Adelman, and he was fired.

"No one has indicated what 'disruption' occurred," says Bal, whose dismissal was sustained in a formal hearing. He is currently appealing his case to Schools Chancellor Joe Fernandez.

"I was passing along grievances in a professional manner. It's a classic case of shoot the messenger. Adelman has yet to account for all the money she collected from those students."

Neither Adelman nor a Board of Education spokesman would comment.

ASSOCIATE EDITOR:
DEGEN PENER

SPY COMES IN FROM THE COLD

Some New Yorkers were surprised recently to find free copies of *Spy* stacked in their lobbies. Publisher Tom Phillips says that although *Spy* has taken some lumps, it is not going to become a "controlled circulation"—or giveaway—magazine. "It's a onetime thing," says Phillips, who explains that the freebies are a distributor's ploy to increase the number of subscribers.

In fact, *Spy*'s circulation recently dipped 17 percent below the figure of 130,000 paid copies guaranteed to advertisers. "Yeah, that sounds about right," says Phillips, who adds that the Gulf crisis is largely to blame. "We missed on newsstand sales. We had projected very bullishly. We have found that when world events become cataclysmic . . . any magazines that aren't news magazines suffer." Phillips says now that the sale of the magazine to Charles Saatchi has been completed, *Spy* will try direct-mail promotions to increase circulation.

"We lived in a charmed state in the past," he says, "but for the last couple of years, growth is something we've had to stimulate."

EXETER TO NBC: FINE-TUNE PERRY PROGRAM

NBC has made a movie about the life and death of Edmund Perry, but some people don't want the show on television in its current form. Phillips Exeter Academy—the private school from which the Harlem youth graduated ten days before he was shot by police—is demanding that certain changes be made before the film is shown.

Lawyers for Exeter wrote to the network, charging that *Best Intentions: The Education and Killing of Edmund Perry* "suggests that the academy condones racist attitudes" and "implies that . . . Perry received drugs and/or alcohol at the academy."

Perry was shot in 1985 by a New York City cop who said that the black teenager had tried to mug him. An investigation by journalist Robert Sam Anson suggested that Perry was having trouble reconciling his Harlem background with boarding-school values. In 1987, Random House published Anson's book (excerpted by *New York* Magazine), which is the basis of the NBC movie.

An Exeter lawyer says, "With a film that is going to have a nationwide audience, you have to be concerned about accuracy." An NBC spokeswoman says the network is "addressing [Exeter's] concerns" and "feels it will be resolved to everyone's satisfaction." She declined, however, to give an airdate for the show.

AUDIENCE SEES WOLF IN ALBEE'S CLOTHING

Edward Albee is not afraid of being politically incorrect.

While addressing a gay writ-

Photographs: left, Rob Crandall/Picture Group; right, Susan Johann/Outline.

DIE HARD 2 DOLLARS...SLOW: GENIUS AT WORK...DECORATING MISS MERCEDES

ers' conference in San Francisco two weeks ago, the playwright was interrupted by audience members when he discussed the issue of separatism. "He was booed and hissed," says one participant. "Dozens of people stood up."

"What I said was [that] in the search for identity and pride in the black movement, it resulted in a kind of separatism that I thought was sort of sad," says Albee. "I didn't want the gay civil-rights movement . . . to fall into the trap of ghettoization."

Some were also angered when Albee failed to include any blacks in a list of important gay writers. After the talk, sponsored by the quarterly magazine *OUT/LOOK*, a group of black writers drafted a three-page letter saying, "We do not wish to censor . . . but it is inappropriate for white gay male authors . . . to fail to attend to the multi-cultural, multi-ethnic tenor of the times."

"People turn off," responds Albee, "when they don't want to hear things."

BENDEL'S DEBUTS WITHOUT A BENDEL

One person was conspicuously absent from the opening of the new Henri Bendel last month: Henri Bendel himself.

Bendel, 83, who runs Belgian Shoes on East 56th Street, sold the store in 1955. The nephew of the founder says he has been "the only Henri Bendel who has existed since 1935," and adds that a number of acquaintances have asked him why he wasn't at the lavish fête.

"I guess it might have been embarrassing to them," says Bendel, who wouldn't explain his comment other than to say, "I stand for something, and they stand for something else."

The store didn't return calls for comment.

LOOKING INTO JOEL SILVER'S LINING

Producer Joel Silver—who did such action films as *Die Hard* and *Lethal Weapon*—has been seeing a little action of his own. Silver has been having "tough discussions" with his lawyers over finances, says a source. Silver has a reputation for big spending; Twentieth Century Fox's *Die Hard 2* is said to have cost more than $60 million, sparking reports of improper use of funds. The studio is not doing an audit.

Jake Bloom, Silver's lawyer, denies reports of friction with his client but wouldn't elaborate: "I'm an attorney," he says. "I don't comment on those things." Michael Levy, the president of Silver's production company, says, "He has no comment other than Jake Bloom is one of his closest and dearest friends and remains one of his closest and dearest friends as well as one of his closest advisers."

Silver then called to say that no questions have been raised about the costs of *Die Hard 2*, and adds that reports to the contrary are "hearsay."

GIVENCHY TO JAZZ UP BASS BUNGALOW

Hubert de Givenchy is trying his hand at interior design. Mercedes Bass, a devotee of the designer's clothes, has hired Givenchy to decorate the East 66th Street apartment where she and her husband, Sid Bass, have moved, says a source.

"Their apartment is fabulous," says the insider, who adds that the abode may very likely be pictured in the pages of *HG*, where Bass is a contributing editor. "The place will definitely be *very* French. Givenchy's personal favorite is LouisXIV, though Mercedes tends to favor Louis XVI. But someone really should tell them that these *are* the understated nineties."

The couple attracted attention for their sumptuous 1986 wedding, and for Sid's $200-million settlement with his former wife, Anne Bass.

Mercedes Bass didn't return calls to her husband's office, and a staffer at *HG* wouldn't take a message for her: "To tell you the truth, we don't have much contact with her."

SIGOURNEY WEAVER, WIFE OF WRATH

Sigourney Weaver stands by her man.

The actress attended a preview two weeks ago of Arthur Kopit's *The Road to Nirvana*, which her husband, Jim Simpson, is directing at the Circle Repertory Company. After the show, she confronted one of the play's stars, Jon Polito, because the actor had been clashing with Simpson over the interpretation of his role. According to a source, Weaver said to Polito, "Why are you fighting with my husband? Don't you know he's a genius?"

Weaver, who is in England filming *Aliens 3*, could not be reached for comment, and Simpson did not return calls.

"I don't think it was out of the ordinary in terms of the struggles that go on in production," says Polito of his disagreements about the direction of the play, a "response" to David Mamet's *Speed-the-Plow*. And he confirms that Weaver went to bat for her husband. "I didn't feel it was appropriate," he says. "It's only natural for her to defend him in any way she could. However, the 'genius' line was just a bit too much."

HENRI BENDEL, THE STORE

JOEL SILVER

MERCEDES BASS

SIGOURNEY WEAVER

Photographs: left to right, Donal Holway; Alan Berliner/Gamma-Liaison; Robin Platzer/Twin Images; Yann Mattan/Sipa.

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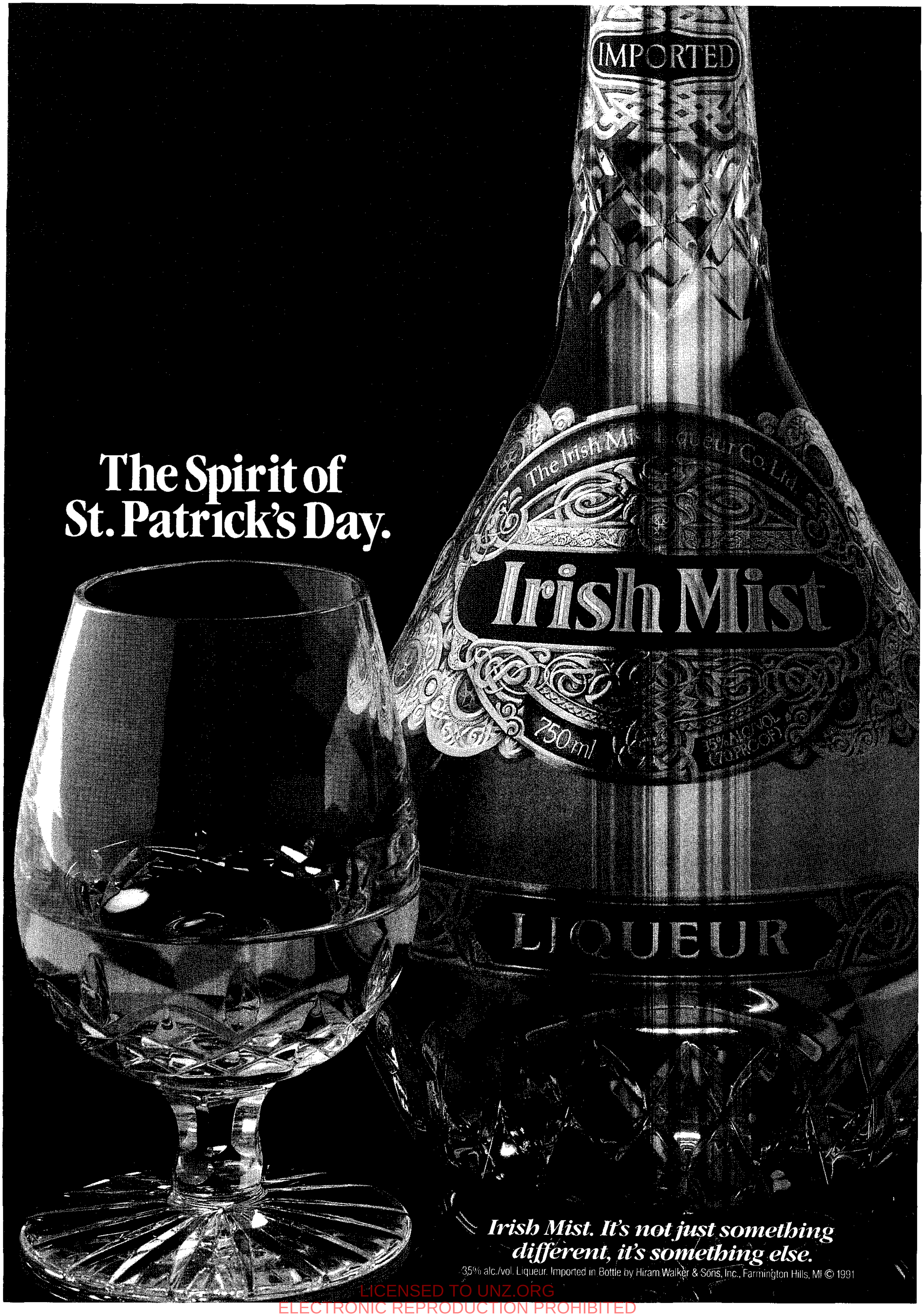
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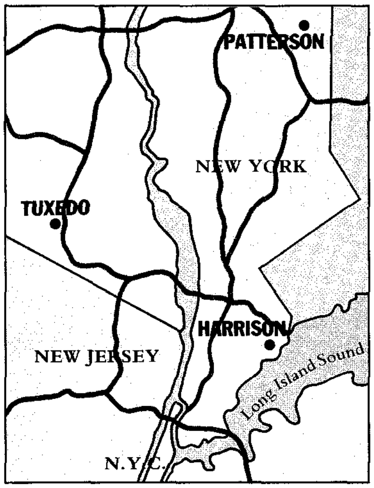

TROUBLE SPOTS: *Murder defendant Frank Sacco; three area waste dumps.*

THE WASTE MENACE SPREADS

IT'S BEEN MORE THAN A YEAR SINCE I TOLD the sad story of Kenilworth Lane in Harrison, New York—a nice neighborhood in a swanky Westchester suburb that had been mysteriously turned into a hazardous-waste dump site ("There Goes the Neighborhood," January 15, 1990). The culprits appeared to be New York City waste haulers, possibly aided by organized crime and corrupt local officials. Since then, lawsuits have multiplied, cleanup costs have climbed into the millions, and residents complain of headaches, allergies, sleeplessness, and chronic vomiting.

Such sites have been spreading across the state, and now a new report is out from the chairman of a New York State Assembly committee asking whether state oversight of the industry is up to the job. The report raises questions of lax management and even corruption within the Department of Environmental Conservation, which oversees the industry.

Generally speaking, the DEC gets high marks from other law-enforcement agencies. Yet, according to the report, in at least one recently uncovered instance, state environmental-crimes investigators in Putnam County may have set up and presided over an illegally operated dump site. The report says that one top state investigator involved in the project has tried to justify his actions by claiming that the site was actually an undercover "sting" operation—a claim that DEC officials now say is not true.

State and local prosecutors have hardly been falling all over themselves to investigate such matters. In the case of the Harrison dump site, Westchester County district attorney Carl Vergari says his office conducted an "exhaustive" yearlong probe but could not find sufficient evidence of criminal wrongdoing to act. Yet public documents have identified several of the dumping firms involved, as well as the source of much of the dumped debris: demolition work from Gimbels, Tiffany's, and New York University, all in Manhattan. The rubble even contains part of a demolished New York State office building.

Some residents of the neighborhood also say that no investigators—from Vergari's office or anywhere else—ever asked them a single question about what they observed at the dump site, which operated in plain view of everyone. Local officials who periodically visited the site while dumping was under way have testified in civil-suit depositions that they saw nothing unusual. But George McKeegan, a lawyer representing one of the dump-site property owners, says he analyzed the receipts from the dumpers and found that large numbers of trucks were rolling in and out of the site on days town officials admitted being present.

On Kenilworth Lane last year.

What's more, records of complaints to the local police department have apparently disappeared, a key document in the town's building department seems to have been altered, and, in sworn statements, witnesses have told of kickbacks and payoffs to local officials. According to one witness's testimony in a civil-suit deposition, those payoffs may have run as high as $5,000 per week.

Meanwhile, Vergari acknowledges, a man who was allegedly paid more than $225,000 by the dumpers to run the site had at least indirect ties in the past to an infamous gangster with convictions dating back to 1949. The gangster, Frank Sacco, is on trial for a murder at a nearby dump site.

"We just didn't feel we had enough information to impanel a grand jury," Vergari says. Of course, one function of a grand jury is to help prosecutors dig out information from reluctant witnesses.

Sacco may be a link between the Harrison dump site and at least two other operations. One was a dump site that he ran illegally at around the same time across the Hudson River in Tuxedo, New York. Sacco's current murder trial, in which he is being defended by F. Lee Bailey, involves a body that was pulled from the trash at that site.

The second dump site is located in the Putnam County village of Patterson, on the property of Thomas and Phyllis Prisco.

The report, prepared by Maurice Hinchey, chairman of the Assembly Committee on Environmental Conservation, makes a startling charge. It asserts that William Bubenicek, a top criminal investigator in the Department of Environmental Conservation, arranged to open up and operate what eventually became an illegal dump site on Prisco's property. The report quotes the Priscos as saying they gave Bubenicek permission to run a dump site because Bubenicek told them the operation was state-authorized and would be monitored carefully to make sure that everything was on the up-and-up. As a state-authorized project, however, the Prisco dump site had some strange employees.

For example, the report says the on-site operator of the facility was Anthony Calvello, identified as an associate of Alfred Rattenni, owner of an allegedly Mob-linked carting business in Yonkers. Ac-

Photographs: top left, Jeff Goulding/*Times Herald Record*; bottom right, Allan Tannenbaum/Sygma.

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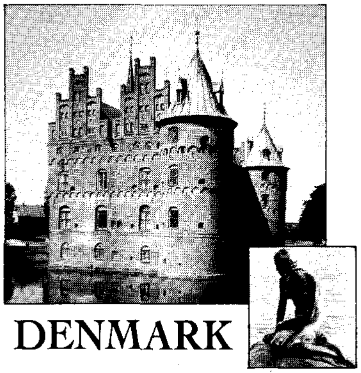

DENMARK

cording to testimony given to committee investigators by someone working at the site, Frank Sacco once visited the place looking for Calvello, apparently because Calvello owed him some money for certain dumping activities at Tuxedo.

In February 1988, the Prisco site was closed down by the state after it was discovered to be leaching poisonous chemicals into groundwater. Cleanup costs are now estimated to exceed $700,000. Since then, Prisco has filed a $120-million lawsuit against the state. His lawyer says that whether or not the site was being used to get the goods on the Mob, Bubenicek's representations and involvement led Prisco to believe the operation was being state-managed.

DEC officials now say their department never authorized the Prisco site as a state operation—whether for a sting or not—so the state is not responsible for any problems that may have developed there later on. Beyond that, the DEC offers no explanation of how one of its top investigators wound up involved in the dump site. The report cites many instances, however, in which Bubenicek claimed the operation was government-sanctioned. For example, the report cites sworn testimony of Judith Ferry, a DEC lawyer involved in criminal investigations, who told the committee that Bubenicek had come to her early in the Prisco operation and briefed her that it had been set up as a "sting operation." Similar testimony is cited from other DEC officials. Sworn testimony is quoted from Bubenicek himself on the matter.

Is the DEC trying to cover up its involvement in the Prisco operation? The report raises that very issue. And DEC officials deny it. Still, many questions remain unanswered. For example, the report points to a letter ostensibly signed by Prisco that turned up in DEC files early in 1988, at just around the time problems began to develop at the Prisco site. Oddly, the letter asks that the site be granted an exemption from closure on the grounds of certain technicalities in DEC administrative regulations, and the signature does not appear to be Prisco's. Prisco has maintained that he never wrote the letter or signed it. The report calls the letter a forgery.

DEC officials say Hinchey's report is biased, distorted, and unfair. And there may indeed be an innocent explanation for everything Hinchey charges. But with the Inspector General's office now investigating, no official close to the case will comment—least of all Bubenicek, who has been gagged by the department until the I.G.'s work is finished.

Clearly, there's a problem here that demands explanation. With hazardous-waste dump sites spreading around the state, people are entitled to know whether their government is part of the solution or part of the problem. ■

The National Interest/Joe Klein

PEACE IN OUR TIME?

ISRAEL AND THE PALESTINIANS

ADMIT IT: YOUR POSTWAR EUPHORIA DAMPened a bit when His Royal Corpulence, Crown Prince Saad al-Abdullah al-Sabah, waddled off his airplane and kissed the ground in Kuwait City last week. This was the same Sabah who, in an interview several days earlier, had shrugged off the question of parliamentary elections and glazed over when the prospect of women's suffrage was raised. He was only slightly more politic than the minister of cabinet affairs, who'd also—memorably—addressed postwar reform: "Instead [of having] four maids or three maids in the house, you can have two maids."

This is what we've been fighting for? Well, no. The "liberation" of Kuwait was always a concept that clanked ("restoration" would have been less romantic and more apt). It was always subsidiary to the real goal, the declawing of Saddam Hussein. Still, the sight of the fun-loving Kuwaiti royals abandoning casinos and banquet tables around the world, jetting home, and promptly slithering away from wartime promises of democratization—while their minions pummeled any and all stray Palestinians—was rather sobering, and pointed to a larger question: How trustworthy will our other "allies" in the region be now that we've pulled their chestnuts from the fire?

The Saudis were steadfast during the war, but will they now return to their more traditional pattern of buying off aggressors rather than standing up to them? Will Egypt's Hosni Mubarak continue his statesmanlike ways or be forced into a more defensive posture by the poverty and Islamic radicalism infecting his people? And the Syrians—well, no one with any sense has illusions about the Syrians.

The United States will try to nurse the alliance into the twentieth century through creative diplomacy; Israelis fear the creativity will come at their expense. They are likely to balk if Secretary of State Baker, visiting Israel for the first time, tries to sell anything as unambiguous as the "land for peace" vision proposed by George Bush before Congress last week. At the same time, even the most hard-nosed Israelis sense an opportunity—a slim chance to maneuver through the sandstorms of Arab politics and make some real progress toward peace.

A few days after the war ended, according to diplomatic sources, Mubarak sent a curious message to the Israeli government: Now's the time to talk to Arafat.

WEST BANK STORY: *Are elections the next step?*

The Israeli reaction was unprintable, of course—but Mubarak's intent was not dishonorable. His point was that Arafat is so weakened by his disgraceful embrace of Saddam, and would be so grateful for the legitimization that an offer to negotiate would confer, that he'd probably agree to *anything* the Israelis put on the table. "It would be a nice irony," said a diplomat, "now that the Saudis and Syrians are actively looking for new Palestinian leadership, if the Israelis thwarted them by using a toothless Arafat to legitimize a tough West Bank autonomy plan."

The Israelis are not that ironic. But they're not immune to creative diplomacy, either. Arafat's weakness reflects the general condition of the Palestinians—as always, they made the wrong choice in a crisis; but instead of being martyrs this time, they're scapegoats. As a result, the Shamir government has been consumed by a furious internal debate over how best to take advantage of the situation. As always, the prime minister's instinct is hard-line—although he has reproposed his modest 1989 peace plan and conceded that recognition of Israel's right to exist would no longer be required before he sat down with the Arabs.

But a more intriguing proposal was being floated by a group of erstwhile hawks in Shamir's Likud coalition—including, sources said, Foreign Minister David Levy, Defense Minister Moshe Arens, and Health Minister Ehud Olmert. "They're talking about quick elections for Palestinians in the occupied territories," said one Israeli official. "Maybe as soon as August 1."

The elections would be only municipal, nothing close to a recognition of statehood, but the hope was that they would send a message of flexibility to the Arabs now flirting with diplomacy. Self-proclaimed members of the PLO wouldn't be allowed to participate (a matter of pride and domestic political necessity for the Shamir government), but *un*-self-proclaimed PLO members could run, including the leaders of the *intifada* and Islamic fundamentalists.

"The PLO is out of the picture," said an adviser to the foreign minister, who wouldn't confirm Levy's support for snap elections, "but the minister has said he would be willing to sit down with any of the indigenous people on the West Bank, including those who were on the rooftops cheering the Scud missiles. After we sit down, who knows what comes next."

There are risks, of course. West Bank elections could bring to power a Palestinian leadership far more radical than the pragmyopic Arafat. "But they'd be in a very weak negotiating position," said a close observer of the Middle East peace maze, "and the Israelis would have succeeded in separating the Palestinians in the territories from the PLO. More important, the Saudis may see local elections as Israeli *recognition* of the Palestinians, and finally be willing to make peace."

The Saudis appear to be the Great Se-

Photograph by Jacques Torregano/Sipa.

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mitic Hope these days. They've been meeting with a steady stream of Jewish-American leaders. Some Saudis have said they agree with Israeli hawks (that Jordan might indeed be Palestine); others fantasize about everything from economic cooperation to surreptitious visits to the fleshpots of Tel Aviv. "The Saudis are in a position to lend support to a U.S.–initiated peace process," Martin Indyk of the Washington Institute for Near East Policy told a group of Jewish leaders last week, "and I believe they're willing to do so."

Indyk represents the most optimistic of three schools of thought about Saudi intentions. In the weeks before the war, he visited Saudi Arabia and came away convinced that the leadership was ready for everything up to "full normalization" of relations with Israel. "They are no longer calling for an international conference to settle the problems of the region. They are no longer supporting Yasser Arafat. They are willing to consider dropping the boycott [of companies that do business with Israel] and the U.N. resolution [that equates Zionism with racism]," Indyk said. But they do need an Israeli move toward recognition of the Palestinians.

"They need more than that," said a Jewish leader who is one of those who've met with the Saudis. "What they really want is a Palestinian state."

Short of that, they still might work behind the scenes to lower tensions in the area—which is the second, less euphoric but still positive, school of thought about the Saudis: "They could use their wealth as a moderating influence on both the Syrians and the Palestinians," said an Israeli official. "They could lower tensions by reducing the difference between the haves and have-nots."

The reality of Saudi aid to "have-nots" is that the Syrians used the $1 billion they received for "war relief" to buy more arms (including Scuds) in Moscow. Some things just don't change. Ultimately, the Saudis remain a profoundly passive and conservative lot; not much can be expected from them—the third school of thought. "They're scared to death of the religious fanatics who won't want the holy shrines in the custody of anyone playing footsie with the Israelis," said yet another Jewish-American leader who's met with the Saudis recently.

And another Jewish leader: "This is not a dramatic moment. It's much less dramatic than it looks."

Perhaps. The scenarios spilling out of the Middle East are luscious, though—and a sign that the usual pessimism may be insufficiently ironic this time around. Last week, for example, there was a rumor that Saddam Hussein would soon be overthrown by his military and replaced by Jordan's oleaginous King Hussein (the Hashemites were the last "royal" family of Iraq). It's hard to get more creative than that. ■

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SCENTS OF ACCOMPLISHMENT

SOCIETY AND ÉGOÏSTE

JUST WHEN YOU THOUGHT THE YUPPIE ERA was over, when the recession blues were turning indigo and Americans were growing jaded with Eurochic, two European companies are launching fragrances here: Burberrys, the British clothier, has spawned Society, and Chanel is introducing Égoïste for men.

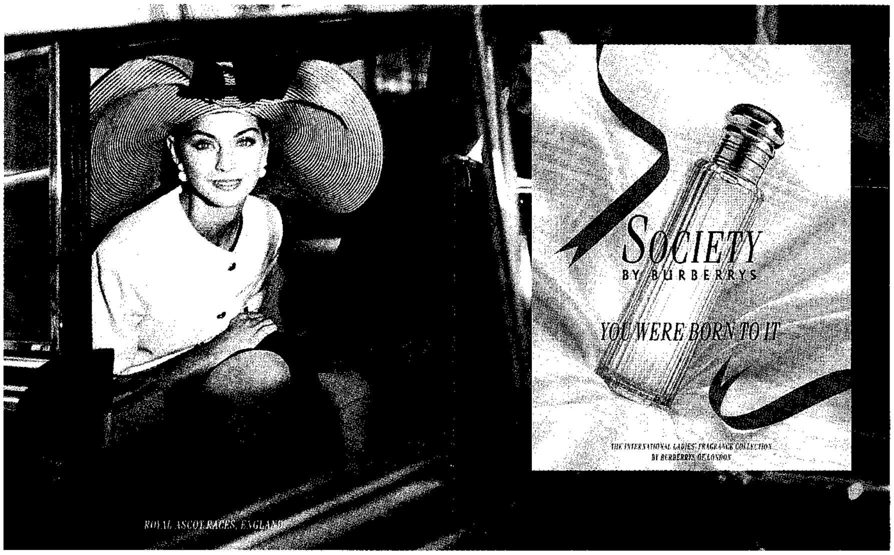
There's a method to this madness. Society, the "international ladies' fragrance that represents good taste, elegance, and well-mannered refinement," should both benefit from its sponsor and transform it: Though the scent borrows the Wasp seal of approval from the apparel-maker, it aims to update Burberrys's queen-and-her-corgis image, making it more glamorous.

"You were born to it," declares the advertising tag line, with its overtones of Eton. Black-and-white photos of models Mary Matthews and Estelle against backdrops like London's Royal Opera House, the Royal Ascot races, and the Cannes Film Festival were shot by Patrick Demarchelier, who recently photographed the Princess of Wales with her young sons. "The consumer attracted to Society feels she is buying into the Burberrys mystique, that she's becoming part of the Burberrys heritage," says Joseph Venables, chairman of Brigade International, whose subsidiary Royal Brands International is licensing Society. "It would have been easy to call the fragrance Burberrys and run it with the signature plaid, says president Steven Venables, "but we wanted to take the Burberrys heritage into the nineties with an accessibly priced fragrance" ($42.50 for 1.7 ounces).

Royal Brands is investing heavily to make sure the world knows about Society. Though most prestige brands, according to marketing-and-sales vice-president Sue Phillips, cost at least $2 million to develop and another $6 million or so to advertise and promote, the research-and-development outlay (including the bottle design and packaging) for Society was close to $4 million, while advertising and promotion expenditures for its launch will approach $12 million.

Much of the promotional hoopla for Society centers on Bloomingdale's, its launch site. (Society will also be immediately available at the fourteen U.S. Burberrys retail shops.) For two weeks this month, the Lexington Avenue windows of Bloomingdale's have been given over to Society. The store has been adorned with English gardens, and three mammoth chandeliers made from Society bottles hang in an arcade. There'll be a raffle for customers—the prize is a photo portrait—and many of the 2,488 shots that were not selected for the ad campaign hang in the store. A promotional tape about the "part cornflakes, part caviar" Society woman—"Her dad is an American ambassador; her mother, a British journalist. Before she was twelve, she traveled the world twelve times"—will be shown continuously.

Right after the Bloomingdale's debut, Society will fan out to 100 stores nationwide, at a time when there is a lull in perfume introductions. According to the Fragrance Foundation, last year 41 new women's fragrances began their perilous course (sales for 60 percent, adds Phillips, lag in the first year). Georgette Mosbacher Parfum's One Perfect Rose exceeded expectations because Saks and Neiman Marcus re-created the gazebo rose gardens that symbolize the fragrance, and Mosbacher visited stores to promote it. Vicky Tiel's perfume soared on the strength of its unusual Greek-urn-shaped bottle and the designer's personal appearances, and Romeo Gigli's scent also took off because of its unusual bottle—an eighteenth-century Venetian-glass paperweight—and because its debut coincided with that of Gigli's new fall fashions.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SILVER SPOON: *An ad for Society.*

But so far this year, the only major new launch has been Lancôme's Trésor, a "fragrance for treasured moments" that uses Isabella Rossellini as spokeswoman and is sold at Lancôme cosmetics counters. Calvin Klein had intended to bring out a new scent this spring but has delayed it until August. "The pie may be smaller now, but there are fewer competitors angling for a piece of it," says Steven Venables.

EVEN BEFORE ÉGOÏSTE'S LAUNCH IN AMERica, Chanel's "art film" won the advertising industry's top award: a gold lion at Cannes. "We went for the shockingly arresting, a holy-cow commercial viewers could see a thousand times and not get bored with," says Chanel president Arie L. Kopelman. "Wear-out isn't applicable to art films," he says, noting that Chanel spots usually run for three to four years. "Viewers may not understand it all, but they'll know they saw something!"

What they'll see is classic French theater, adapted from Corneille's *Le Cid,* directed by Jean-Paul Goude (the creator of the famous French Bicentennial parade), and set to a swelling theme from Prokofiev's *Romeo and Juliet.* Thirty-five ball-gown-clad beauties perched on the balconies of a French Riviera hotel shout, *"Où est tu? Montre-toi misérable!"* ("Where are you? Show yourself, miserable one!" is the translation, though there are no subtitles.) *"Prends-garde à mon courroux. Je serais implacable."* ("Beware of my anger! I will be implacable!") *"Qu'est je donc tant vécu pour cette infamie? Montre-toi, Égoïste!"* ("How could I have lived so long and be so disgraced? Show yourself, Égoïste!"), they howl, opening and closing the shuttered doors of their "hotel" (actually a façade erected on the outskirts of Rio de Janeiro; Chanel says it may well be the most elaborate commercial set ever built).

It may also be one of the costliest. Already more than $1 million has been spent, and "the dry-cleaning bills for the dresses are still coming in," says Kopelman. "We didn't spend that kind of money on a commercial so no one would see it."

When introduced last April in Europe, Égoïste broke from the starting gate so successfully it rivaled Opium's 1977 launch. Chanel had already laid the groundwork: Months before, it had planted stories in magazines profiling its master parfumeur and soliciting readers' definitions of egoism.

A week before the launch, teaser ads in newspapers used the word "I" in the handwriting of celebrated egoists, including Beethoven and Confucius. The day before the launch, full-page ads pictured the bottle. And on the eve of E day, Chanel sponsored a TV special during which the commercial made its debut. Meanwhile, windows of parfumeries throughout France featured the bottle. Au Printemps in Paris erected marquees and arches and hung banners and posters of outtakes from the commercial. Video monitors showed a film on the making of the spot, while a video sound wall broadcast it out onto the street until 10 P.M. "*Everyone* was talking about it," says Laurie Palma, Chanel's vice-president of fragrance marketing. Now Chanel is trying to inspire that same word-of-mouth excitement in New York by duplicating many of these marketing steps. Several magazines have run articles on egoism, and Chanel has converted its corporate apartment in Manhattan into an exquisite pied-à-terre for L'Homme Égoïste and invited editors to photograph it.

HEAR ME ROAR: *The Égoïste spot.*

Chanel scrapped the teaser ads for a public-relations campaign honoring the Chanel 500, men and women "who epitomize the positive attributes of an egoist." And as a sponsor of *Metropolitan Home's* ShowHouse 2 to benefit the Design Industries Foundation for AIDS, Chanel has designed a sitting room and bath area for L'Égoïste. Here its commercial will play constantly, and the 20,000 visitors expected will receive a sample vial of the fragrance. Scent strips decorated with the shutters from the spot are also being sent to people on Bloomingdale's mailing list.

For two weeks in April, Chanel will turn every window in Bloomingdale's into an Égoïste haunt, and at least one room on the furniture floor will be given to Chanel to decorate. A tape on the making of the commercial and the personification of Égoïste—L'Égoïste is a man who "surrounds himself with treasures but does not treasure his surroundings . . . he is neither possessive nor possessed. To hold him, you must let him go"—will also be shown.

Chanel, which also makes the Pour Monsieur scent for "the classical civilized man" and Antaeus for "the younger, virile man," has aimed Égoïste (at $28.50 for a 1.7-ounce spray cologne) at the "independent . . . determined, fulfilled man who has little to prove but much to accomplish."

"This isn't about self-centeredness but confident masculinity," says Kopelman. "We've created a new hero for the nineties." ▬

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Perfect! Pasta Prima

ALFREDO
PASTA SAUCE BLEND

Nothing compares with Pasta Prima™ Alfredo Sauce Blend from McCormick®/Schilling® when you want the ultimate in rich, authentic Alfredo flavor.

Real Parmesan and Romano cheeses, delicately balanced spices, and just a mouthwatering hint of garlic are all perfectly blended to deliver the ultimate in Pasta Alfredo perfection. And be sure to try all nine Pasta Prima™ Sauce Blends for perfect pasta every time.

Pasta Prima™
...For The Ultimate in Pasta Perfection!

McCORMICK Schilling

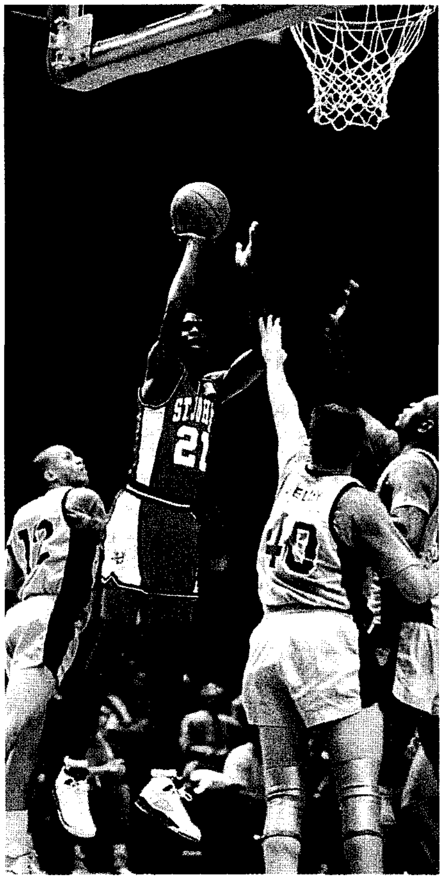
Pasta Prima PASTA SALAD VINAIGRETTE DRESSING BLEND
Pasta Prima ALFREDO PASTA SAUCE BLEND
Pasta Prima HERB & GARLIC PASTA SAUCE BLEND

FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

HOME-COURT ADVANTAGE



Hot shot with a cool head: Malik Sealy.

MALIK SEALY GLIDES SLOWLY OUT OF the locker room and toward the basketball court at Madison Square Garden. He calms himself with ten minutes of meditation before each game, so now his placid expression stays fixed, even as the St. John's band wails and fans call Sealy's name. But his eyes—his eyes dart from side to side, searching the seats on either side of him. Is he secretly scared? Is he looking for a way out?

Nope. Sealy, the star of the best basketball team in New York City this season, is just checking on his family: His parents drive down from the Bronx for every contest, joining Sealy's three brothers in a cheering section. "I always like to make sure they've made it to the game safely," Sealy says. That last bit of inner peace assured, he goes out and unnerves the opposition, slashing his way to 22 points and eight rebounds as the Redmen demolish Seton Hall.

This week, Sealy and family will take on the NCAA tournament. Win or lose, they won't get too carried away. "I always remind him, today a peacock, tomorrow a feather duster," says Ann Sealy, who with her husband, Sidney, has raised five children on homilies and hard work. Sealy's parents have also provided some painfully vivid lessons in fortitude: When the family's apparel shop burned down in the Fort Apache fires of the mid-seventies, the Sealys rebuilt the business in their apartment. "We were lost for a time, but we kept going, we survived," says Ann Sealy. "If you can keep your head while those around you are losing theirs, you will succeed."

HER SON MALIK'S SUCCESS HAS BEEN UNINTERRUPTED. AT Tolentine High School in 1988, he led the basketball team to a national championship. Sealy also won academic awards and was student-council president. Says John Sarandrea, Sealy's high-school coach, "I'd leave the locker room before games so Malik could talk to the team. I don't know what he said, but we went 30-1."

Sealy's maturity was carefully nurtured by his parents. Every Saturday, the family would gather for hour-long discussions of current events. The children were required to read autobiographies to study how great leaders overcame adversity. And the sight of the seven Sealys leaving the rugged Tremont neighborhood on one of their frequent cultural trips earned them the nickname "the Brady Bunch." "We wanted them to know New York City was out there," says Ann Sealy, a tall, effervescent woman. "So we'd go to the museums, the Ice Capades, Radio City, Alvin Ailey." She's kept every report card and art project her sons, Sidney, Dessalines, Amir, and Malik, and her daughter, Raqiba, ever brought home; each has gone to college.

Malik Sealy's quiet leadership style also comes in part from his father, a former Golden Gloves boxer who in the sixties worked as a bodyguard for Malcolm X. "He was a beautiful guy when you got to know him," Sidney Sealy says. Five years after Malcolm X's death, he chose one of the black leader's Muslim names for his youngest son, the future basketball star.

This season, 21-year-old Malik led St. John's in scoring (22.6 points per game) and rebounding (7.7)—and he led the team, which had been picked to finish fifth in the Big East, to three weeks on the *National*'s top-ten list. "Without Malik, it would have been very, very difficult for us to score points," says St. John's coach Lou Carnesecca, who rates him alongside Chris Mullin and Rick Barry as one of the best players he's ever coached.

Carnesecca also says that the analytical Sealy gives himself away only when he smiles—a luminous, joyful smile that Sealy flashes one day when asked about his haircut. Last year, he wore a four-inch cylinder of hair on top of his head; this year it's been razored to within an eighth of an inch of his scalp. "Each year I change one thing to signify a new beginning," Sealy says. "Last year I played with one sock rolled down. This year I changed my hair."

Pro scouts say Sealy, who's a mercury-quick six-eight forward, reminds them of Jamaal Wilkes, the former Lakers all-star, but the pros will have to wait. Sealy plans to return to St. John's for his senior year and to get his degree in business administration on time. "I used to ask Malik what he was going to be," says Sister Gloria Perez, an assistant principal at Sealy's high school. "And I wouldn't let him say 'a basketball player.' He'd have to say 'a college graduate.' He called me a couple of weeks ago and asked, 'Can I finally say I'm going to be a basketball player?' " Sister Gloria lets out a belly laugh. "I told him yes." But in 1992, Sealy's sure to be one of the rare NBA rookies who'll have both a fat contract and a diploma—filed side by side, no doubt, by his mother in a Bronx apartment already bulging with pride. C.S.

Photograph by Steve Grieco.

NEW YORK JOURNAL

ARTISTIC HEIGHTS

THE MEMBERS OF TODCUFF are excited. They've just spotted the tallest signpost ever—fifteen feet, easy. "It's an homage to Brancusi," sighs one of them.

"What a mondo pole," proclaims a second. Best yet, it's a post utterly devoid of sign, a post begging for decoration atop its distant tip.

In TODCUFF (Three Ornery Dudes Clamping Up Fun Fixtures), this grand pole has found able adorners. Metal sculptors in their mid-twenties, the trio, who prefer anonymity, have been bolting their colorful, boisterous, occasionally vulgar work to signposts throughout Manhattan since November. SoHo is home to the vivacious *King Yeow* and a pair of interactive works: the aptly named *Doorknob* and *Spin/Help,* an operable wooden crank that is said to attract a queue on weekends. *Steer,* a massive bull's head fashioned from a motorcycle's gas tank, has been heartily endorsed by the Hell's Angels, whose clubhouse is across the street; *Red Trumpeting Sex* dwells on Central Park West.

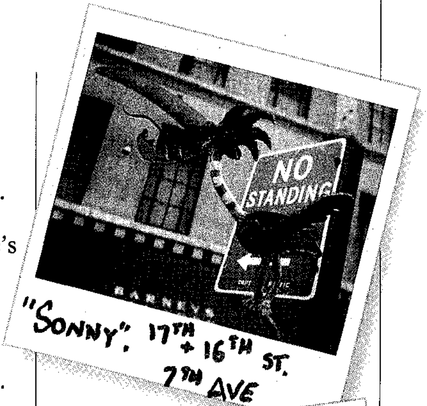
TODCUFF figures most people don't have the time to go to museums or galleries, so the group brings art to the people. So far, very few of the 60-odd pieces have been hauled away; nor have their makers, largely because they work fast and in the dead of night.

Now, for instance, it's somewhere near two in the morning. The mondo pole outside Carnegie Hall, it is decided, is perfect for *Out of the Frying Pan (Dad),* a flaming frying pan that needs lots of room to dangle its escaped fried egg (TODCUFF is painstakingly careful not to obscure street signs).

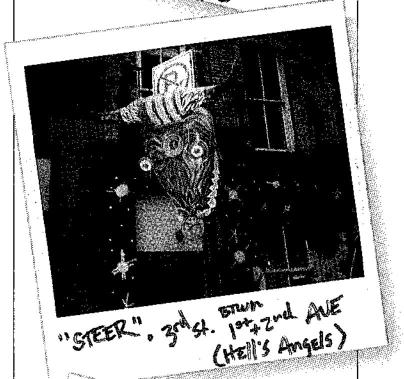
The two-man ground crew clamps a portable foothold to the pole, and the third sculptor scales it. He wrestles with the sculpture, the egg—a painted fan blade—batting him in the face. It looks for a moment as if both artist and art might tumble down. The climber says his hands are freezing. A police car approaches. Everyone wishes they were elsewhere. But the cruiser disappears, the stubborn bolts find their way in, and the sculpture is finally suspended high above the black street. The fried egg catches the rays of a streetlight and reflects them coyly.

Off to the next installation, maybe a little something for Rockefeller Center. On the way, a pile of garbage on Sixth Avenue beckons: It includes some jettisoned barstools, which TODCUFF promptly bashes apart and stows in the back of the truck. Good, solid legs on those stools—nice and shiny, too. Perhaps they'll turn up hanging over Chelsea one day.

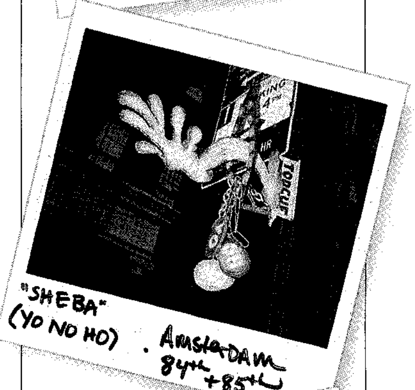
STEPHEN J. DUBNER



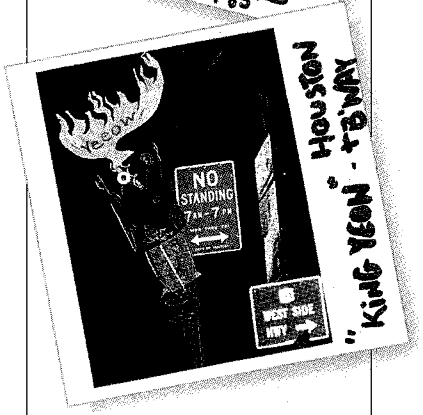
"SONNY", 17TH + 16TH ST. 7TH AVE



"STEER", 3rd St. Btwn 1st + 2nd AVE (Hell's Angels)



"SHEBA" (YO NO HO) . AmsterDAM 84th + 85th



"KING YEON" - + B'WAY
. HOUSTON

DETAILS

Puppets and Pinstripes

THE WINDOW DESIGNERS AT Paul Stuart clothiers (Madison Avenue at 45th Street) are famous for setting faceless mannequins against black backgrounds, but now they've taken a whimsical approach to displaying traditional clothes. Properly dressed mannequins-cum-puppeteers, clad in cashmere and tweed, are being overrun by mice wearing horn-rimmed sunglasses; Swanova, a very elegant and haughty swan, bats her curly eyelashes at this year's lemon-yellow frock; seven fuzzy fleas sport flyaway ties.

"When we decided to do the marionettes, we immediately thought of Bil Baird; his puppets have become folk art," says display director Thomas Beebe. Though the revered puppet-maker died in 1987, his marionettes and hand and rod puppets continue to perform into their fiftieth year under the supervision of Baird's son, Peter.

The vintage puppets arrived from Peter painstakingly packed and labeled, but Beebe was disappointed at first. "They were a little dusty—the strings were tangled; the mice looked like dirty rats. But when the stage lights hit them, they became magical. They're very sensitive to the light. Bil Baird really knew what he was doing."

Gray-haired gents too old to play with toys stop and peer into the windows, mesmerized. For Beebe, it's the contrast that makes the concept work: "We wanted to put the gentlemen who wear our traditional clothes in unlikely situations. Businessmen don't play with marionettes."

Ah, but they do pull strings.

KATE O'HARA

Of mice and men's wear at Paul Stuart.

Photographs: bottom left, Andrew Garn; bottom right, Mary Allen.

BOOKSHELF

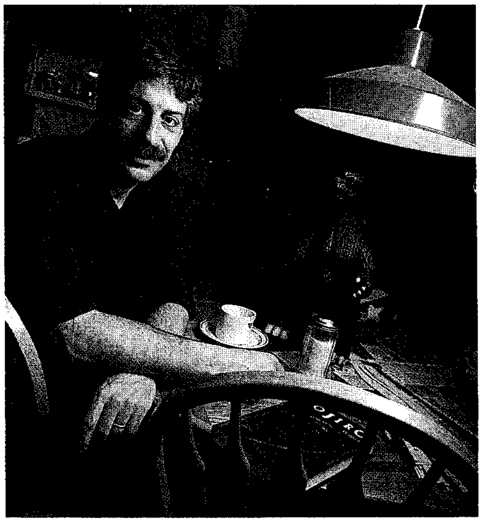
Creating a Monster

MARK JACOBSON IS obsessed with happy endings. Especially since his was such a long time coming: When Jacobson started his first novel, *Gojiro,* he had never written fiction. He spent eight years learning how. "When you hit the fifth year, you're just looking around for someone to blame," he says. "I started writing as a newly married 34-year-old journalist with few responsibilities. When I was finished, I was a grizzled 42-year-old with three kids living on the Lower East Side."

Gojiro, edited by both Morgan Entrekin and Gary Fisketjon and published by Atlantic Monthly Press, hits bookstores next week ($22.95). Bart Simpson's producer, James L. Brooks, has already bought the movie rights.

It isn't the first time Brooks and Jacobson have struck a deal. Jacobson, who grew up in Queens, got his start as a writer in the mid-seventies, when he was working as a taxi driver. Later, he wrote an article for *New York* about life as a hack, which Brooks bought and turned into the quirky TV hit *Taxi.*

What Jacobson has created this time is startling: *Gojiro*'s language jams like a wild, improvisational jazz riff. The title character is a 500-foot-tall "zard," or lizard, mutated by the bomb—his "quadcameral" brain tuned, like a shortwave, into the cries of a world in peril. Alone on Radioactive Island, Gojiro decides he's had enough and plots to snuff himself out with his own "radi-breath." Dashing to the rescue is Komodo, the famed Coma Boy, who lapsed into sleep for nine years after surviving the A-bomb attack on Hiroshima. Together they go to Hollywood to ease Gojiro's pain and the world's.



Novelist Jacobson: Building the perfect beast.

Jacobson hit on the idea for *Gojiro* while covering a *Punk*-magazine "Sleaze Convention" in Wilmington, Delaware, the self-proclaimed "Chemical Capital of the World." Late one night, on a walk with friends, Jacobson came upon a river so polluted, someone insisted "only Godzilla could live in it." The idea evolved. Slowly.

Now Jacobson—who's also been a columnist at *Esquire*—is plotting a future of lucrative screenplays to support the writing of more novels. But he remains mindful of the key to his first happy ending: "Rent stabilization was how I did it." ANDREW ROSENSTEIN

LONDON LETTER

I LOFT N. Y.

WHO SAYS NEW YORK IS suffering from an image problem? Certainly not London real-estate consultant George Kozlowski, who is marketing his new residential project as "The Little Apple: New York Style Living in the Heart of London." Despite the recession, Kozlowski can't build his split-level lofts in the city's east-side Bow quarter fast enough.

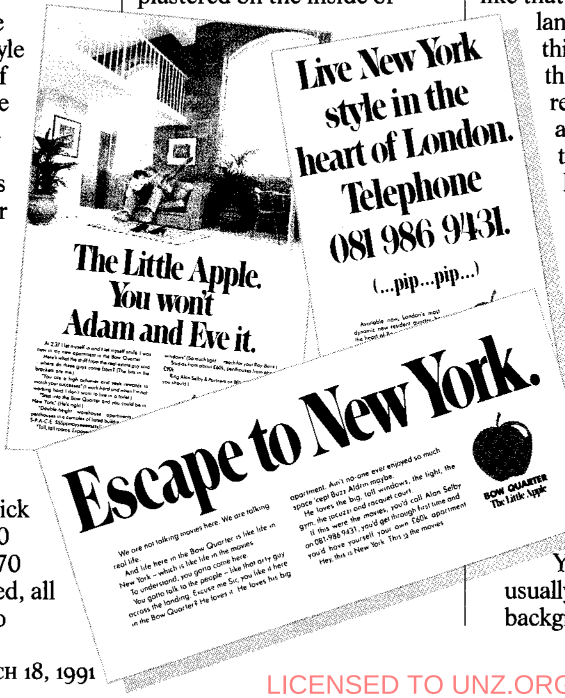
"Our research found that London's under-30 crowd want that feeling of living in an old industrial complex like SoHo or TriBeCa," says Kozlowski, who is converting a matchstick factory into some 400 lofts. So far, of the 270 apartments completed, all have sold within two weeks of being placed on the market. A lot of the credit, Kozlowski says, goes to the ad campaign.

"Escape to New York," reads one of the sixteen ads plastered on the inside of London's tube (subway) cars. "Life in the Bow Quarter is like life in New York—which is like life in the movies. To understand, you gotta come here. You gotta talk to people like that arty guy across the landing. He loves it. Hey, this is New York. This is the movies!" Another ad reads, "New York style apartments—more taste than a Broadway Pizza. American Hot you might say!"

Prospective buyers are given tours of a model loft decorated with black furniture and walls etched with graffiti. In the dining area, a large red Esso sign has been hung on a wall. Taped music from a New York radio station is usually played in the background. David Shute, a partner at the agency that created the advertising campaign, says poster-size pictures of the Super Bowl are often hung in the model "just to give it more of an American feel."

But if the Little Apple really wants to resemble the Big Apple, the owners should raise their selling prices a bit. Two-bedroom, 1,000-square-foot lofts are selling for the equivalent of $200,000. One-bedrooms can be had for $160,000. Buyers also enjoy amenities, including a swimming pool, Jacuzzi, health club, racquetball court, and underground parking. Very un–New York.

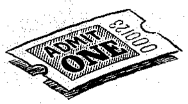
Kozlowski believes American movies that portray the glamour of loft-living—like *Ghost*—have also helped his project. But when asked where he lives, Kozlowski smiles and admits sheepishly, "a cottage in the country." JENNIFER CONLIN


The Little Apple. You won't Adam and Eve it.
Live New York style in the heart of London. Telephone 081 986 9431.
(...pip...pip...)
Escape to New York.
BOW QUARTER
The Little Apple

We are not talking movies here. We are talking real life.
And life here in the Bow Quarter is like life in New York – which is like life in the movies.
To understand, you gotta come here.
You gotta talk to the people – like that arty guy across the landing. Excuse me Sir, you like it here in the Bow Quarter? He loves it. He loves his big apartment. Ain't no-one ever enjoyed so much space 'cept Buzz Aldrin maybe.
He loves the big, tall windows, the light, the gym, the jacuzzi and racquet court.
If this were the movies, you'd call Alan Selby on 081-986 9431, you'd get through first time and you'd have yourself your own £60k apartment.
Hey, this is New York. This is the movies.

Photograph top, by Brian Coats.

HOT LINE



THE TOPS IN TOWN THIS WEEK

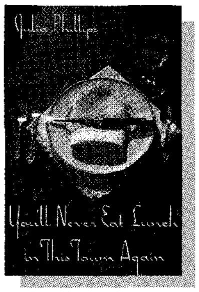
COMPILED BY RUTH GILBERT

MOVIES

Paris Is Burning: This documentary on the world of voguing has already taken home awards from the L.A. film critics and the Sundance and Berlin film festivals. It manages to go beyond camp, looking at how the Harlem drag-queen balls are really a refuge from poverty, racism, and homophobia. At the Film Forum.

BOOKS

Means of Ascent: The Years of Lyndon Johnson, Robert Caro: The second installment of Caro's massive and riveting biography of the thirty-sixth president is in paperback. The real crux of the new volume is the controversial Texas senatorial election of 1948, which Johnson won by 87 votes. (Vintage; $15.)



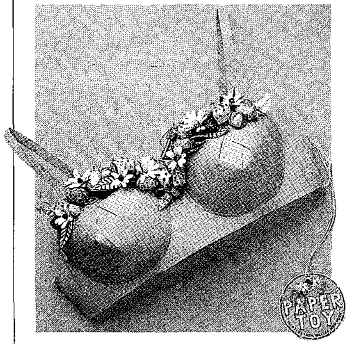
You'll Never Eat Lunch in This Town Again, Julia Phillips: It's really the drugs, the sex, and the big-name Hollywood cast that are the appeal of this tell-all (and then some more) by the big-deal producer. (Random House; $22.)

MUSIC

"Wall-to-wall Duke Ellington": From eleven in the morning till eleven at night, it's nothing but music by the Duke. Performers include Mercer Ellington, Julie Wilson, Bobby Short, and Gunther Schuller. The daylong tribute is at Symphony Space on March 16; 864-5400.

***Parsifal:* From the same people who brought us last year's *Ring* cycle comes this brand-new production. Placido Domingo and Jessye Norman should provide the glamour.**

Will Crutchfield, who was one of the bright young music critics at the New York *Times,* is making his conducting debut at Mannes College of Music with *Paride ed Elena,* a rarely performed opera by Gluck. On March 17 and 19.



SCENES

Paper Toy Show: This odd but delightful little show—almost 100 objects made out of paper in bright, fantastical colors—is the perfect antidote to a gray March day. At the Illustration Gallery (330 East 11th Street).

DANCE

Savion Glover was great as the little boy who danced like a dream on Broadway in *The Tap Dance Kid.* On March 13, he's doing it again in a show called "Honi Coles & The Judge" at Alice Tully Hall.

Bert Andrews

Dances . . . Patrelle, which is at Florence Gould Hall through March 16, will present *Red Ellington* (inspired by the one and only), *Scottish Fantasy* (the music's by Max Bruch), and *Black Forest Carousel* (with a soundtrack by Schubert). Cynthia Gregory is the star.

TASTINGS

BY ALEXIS BESPALOFF

Though the rich, concentrated 1985 and 1986 vintages of Châteaux Léoville Las Cases and Ducru-Beaucaillou, from the Bordeaux village of Saint-Julien, are well worth $35 to $45, the stylish, elegant, and supple bottlings of neighboring Léoville-Barton continue to offer excellent value at $20 or so.

VIDEOS

***Arachnophobia* ($92.95): Yes, it's all about fear of spiders, but director Frank Marshall's movie is terribly sweet and good-natured.**

***Akira Kurosawa's Dreams* ($92.95): The great Japanese director isn't in peak form in this anthology of eight unrelated dream sequences, but he does manage to provide some memorable color images.**

Akira Kurosawa's
DREAMS
"ENCHANTING"
"STRIKING"
"GLORIOUS"

ART

"Art of the Forties": The 300 works in this exhibition are all taken from MOMA's permanent collection and were selected from just about every department—architecture, photography, sculpture, painting, and film. Included are Mondrian's *Broadway Boogie Woogie,* a collection of vintage Tupperware, and a model of Mies van der Rohe's Farnsworth house.

Thirty-five pieces of furniture by Wendell Castle—each exquisitely detailed and crafted—are at the American Crafts Museum. Through April 28; at 40 West 43rd Street.

Martha Swope

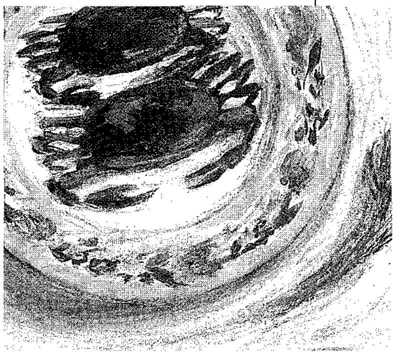
THEATER

Lost in Yonkers: For Neil Simon's richly comic and dramatic new work, director Gene Saks has put together a made-in-Heaven cast. At the Richard Rodgers Theatre.

ASK GAEL

***What's cheap and easy for Sunday supper?* Try the soup-and-sandwich combo at small, romantic Joe's Bar & Grill (the menu changes weekly). It's just $12 with a glass of wine included. I loved the huge bowl of zesty gumbo and the Cuban sandwich piled high with pork, ham, Monterey jack, and pickle relish on a toasted baguette. At 142 West 10th Street; 727-1785.**

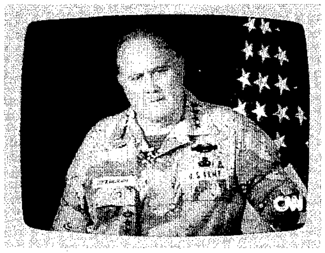
Signs of spring: The first soft-shell crabs of the season (trucked in from South Carolina) are at the Oyster Bar at Grand Central. And join the crowd at Le Cirque now that the fresh-black-truffle season collides with the harvest of morels. Order braised lamb shoulder and shank, a humble stew decked out with not-so-humble morels.



Nina Duran

NEW YORK

WHO WON THE MEDIA WAR



Baghdad, Iraq
CNN LIVE

BY EDWIN DIAMOND

AN OLD KUWAITI WITH AN American flag made out of a pair of pajamas was celebrating the liberation of Kuwait City. "We give special thanks to Mr. Bush and all the allies," he said to the cameras. "The British, the French, the Egyptians, CNN. . . ."

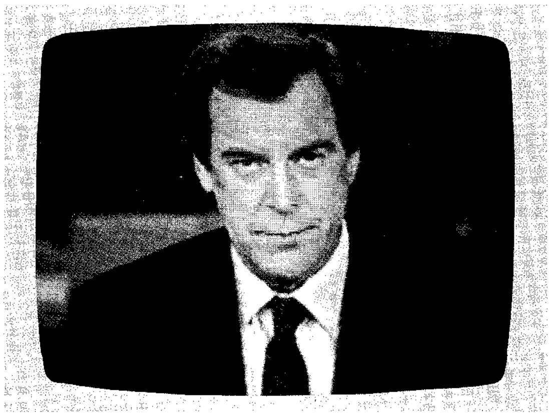
The grateful Kuwaiti was on to something. There was the war and there was the coverage of the war. So much happened so fast that events began to blur together in a succession of video images: action and account, message and medium. For Americans at home, no less than for the crowds in Kuwait City, the Gulf War ended as it had begun: on television.

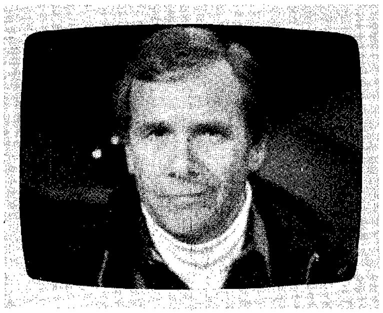
The buildup of forces in Saudi Arabia in the last months of 1990; the all-day debate on the war resolutions in the U.S. Congress; the first night of the war in the skies over Baghdad, described by Peter Arnett and CNN; the Soviet efforts to broker a cease-fire; the lightning assaults of the 100-hour ground campaign; the roundup of Iraqi troops; Saddam Hussein's generals arriving to accept Schwarzkopf's surrender terms—you saw it first on the home screen.

The biggest winners in the Gulf, of course, were George Bush, the Pentagon's AirLand doctrine, Schwarzkopf, "our" Arabs, and the troops in the field. There were some notable winners in the media as well. The journalists eventually conquered the obstacles of logistics, "censorship"—the dreaded pool system that evaporated when the latest satellite technology was deployed—and the press's own inflated sense of its importance.

Even the blitzkrieg of punditry unloosed on viewers and readers turned out, on balance, to do more good than harm. Henry Kissinger, William Safire, and others in a coalition of experts as unlikely as the allied force itself correctly called the turn of events. Newspaper op-ed pages frequently had fresher morning reading than the front pages, which served up news from the night before. In the ranks of television's guest experts, CBS News had the best inside scoop. Its man, Major General George Crist, wrote an internal memo on December 2 laying out why one of the best times for a land offensive would be February 22 or 23.

When the Dr. Strangeloves and think-tankers were wrong, however, they were spectacularly wrong. "No ground war," shouted John McLaughlin on the weekly poll-the-panel feature of NBC's *The McLaughlin Group* just before the tanks rolled. The curse of the thinking classes was best personified by the omnipresent strategist Edward N. Luttwak (*Nightline, MacNeil/Lehrer,* and other sound-bite credits). Luttwak predicted in the New York *Times* on January 13 that U.S. Marines would die "inexcusably" in the event of a frontal attack on the formidable Iraqi positions. Five weeks later, also in the *Times,* Luttwak contradicted Luttwak, writing that





Schwarzkopf and Arnett became superstars, and Jennings, by staying calm and collected, managed to outshine Rather and Brokaw.

predictions of tens of thousands of U.S. casualties in a ground attack were wrong because "the Marines will stage amphibious landings" in which "casualties should be low."

After the cease-fire, Schwarzkopf disclosed that he had used his amphibious forces as part of a plan to fool the Iraqis. Luttwak then told the Washington *Post* he had made his predictions because he wanted the allies to rely on air power.

Luttwak was honest enough to give part of the pundit game away. Too often, the ideologists' wish was father to the forecast. Writing in *The Nation* on the eve of what Saddam Hussein promised would be the "mother of all battles," columnist Alexander Cockburn saw little reason to doubt Saddam's genius. The attack on Kuwait, Cockburn explained, "will most likely be vigorously contested, house by house. . . ." Further: ". . . just as the battle there could bog down, so too could the U.S. rush toward the rivers northwest of Basra come to grief. . . . Iraqis will be fighting on their native soil, which itself will be unforgiving as the troops enter the marshy . . . " blah, blah, blah.

The journalists and news organizations who did best in their coverage and commentary of the Gulf War succeeded when they avoided any advocacy. The winners triumphed by returning to their truest purposes: gathering, sorting, and putting out the news wherever it could be found, in Baghdad as well as Washington.

JUST AS THE ALLIED MILITARY victory is redrawing the map of power in the Middle East, there is now a new postwar media landscape. CNN has become the preeminent world-news service and Peter Arnett its justly celebrated star. Among the old-line networks, the ascendancy of ABC News and Peter Jennings was certified by both critics and the audience. Jennings also won a personal battle, burying the canard with nine lives—that he has been less than evenhanded in his reporting on Israel.

Less noticeable is the realignment of functions and changing status among the newspapers and the news magazines. During the air war, "print became a bystander," said Jay Rosen of the Gannett Foundation Media Center. By the time the ground war began, traditional "pencil technology," and in particular *Time* and *Newsweek,* had found the right approach in an age of live battlefield TV.

There are also good reasons to feel renewed appreciation for the intelligence of the news audience. Readers and viewers, the opinion polls showed, were not overly upset by the military restrictions on "the public's right to know." The press, as Peter R. Kann, publisher of the *Wall Street Journal,* wrote, behaved rather patronizingly, as if it knew what was best.

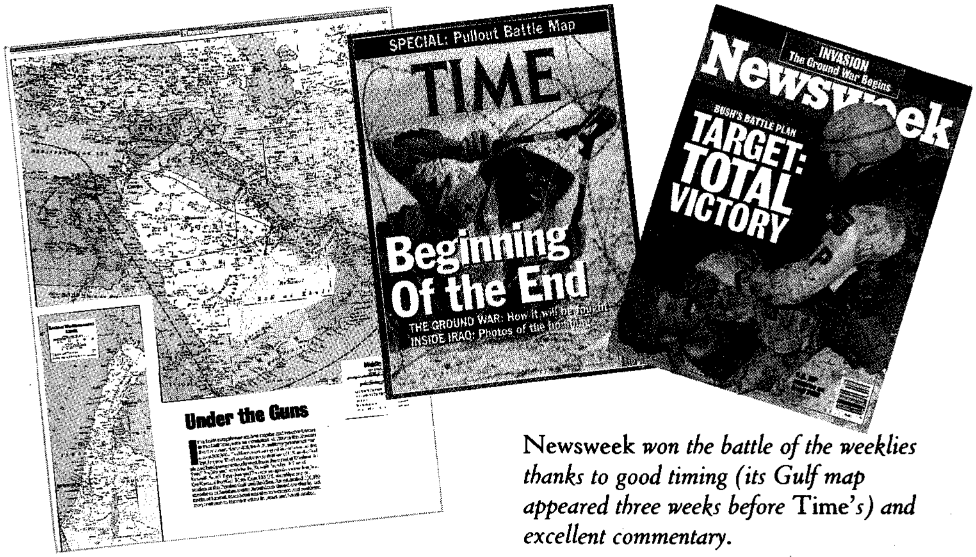
It was, in fact, arrogant to assume that "they" out there couldn't grasp what "we" in the elite knew: that official news management, like rust, never sleeps; that the military command's twice-daily briefings were the Bush administration's way of trying to create "the messages of the day" and keep its spin on the story; that Peter Arnett's CNN cameras were taken to only the bombed-out sites the Iraqis wanted them to see; that the troops in the field weren't going to speak to reporters as openly as they might—about the food, their noncoms, or whether they were willing "to die for oil"—when a military escort officer was standing by.

The public's forbearance would have changed had the war gone badly. But in the absence of military cover-up and political deception—the real Vietnam syndrome—most Americans seemed satisfied.

Neither did they complain about the multiple streams of news. The round-the-clock coverage of briefings, reports from the field, and news conferences was alternately derided by the unreconstructed left for "promoting the government line" and scorned by the know-nothing right for "revealing military plans." Television and print did both—and the vast middle of the audience took it in stride. And they expressed their satisfaction across the board: CNN's ratings doubled on the weekend the ground campaign began. For the first two months of 1991, newsstand sales of the *Newsweek* war issues were almost double the usual number of copies sold in 1990.

CNN's "overnight" success story has been ten years in the making (*New York,* February 11). When the war started in January, the network had a staff of 90 in the Gulf region. While the three established networks were cutting back overseas bureaus, CNN was expanding its presence around the world. Arnett owned the Baghdad dateline, though not solely by pluck and luck. CNN had most-favored-network standing in Iraq well before the war.

Bill Blakemore of ABC News, Tom Aspell of NBC, and Betsy Aaron of CBS also worked their way into Baghdad. Only Arnett, however, had to put up with attacks while his back was turned. The chief sniper was Senator Alan Simpson, the "folksy" Wyoming Republican, who during the Gulf crisis made a second career of press-baiting. Simpson had described Arnett as an Iraqi sympathizer and offhandedly threw in the "fact" that the former Mrs. Arnett, a Vietnamese woman, had a brother who, someone had alleged, may have been in the Vietcong. None of this slowed Arnett. Today, CNN is as familiar as old-line networks. News consumers know it's there, morning, noon, and past midnight.



Newsweek *won the battle of the weeklies thanks to good timing (its Gulf map appeared three weeks before* Time's*) and excellent commentary.*

At CBS and NBC, Dan Rather and Tom Brokaw also went out into the field, spending part of February anchoring their news programs and reporting live by satellite from Saudi Arabia. Later, when the ground campaign began, the two anchors moved north behind the allied troops advancing into Kuwait. These forays produced some memorable television. Viewers saw Rather—intense, crouching, illuminated only by a CBS camera—poking through Iraqi pillboxes and bunkers along the Kuwait City waterfront. He spoke in a low monotone, giving an inventory of the arms cache scattered throughout the abandoned positions. As he stepped over boxes of live ammunition (from Jordan) and an upright tea cup (nice David Lynch touch), the viewer tensed as well: Watch it, Dan! They might be booby-trapped!

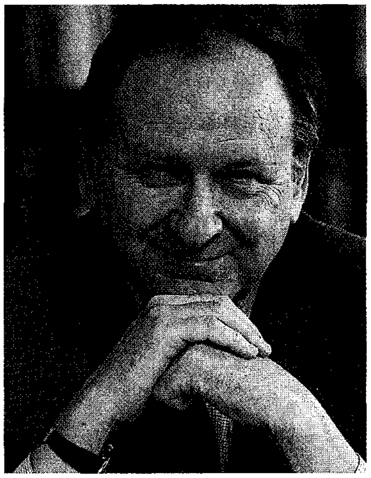
Brokaw, too, pushed forward. He went past Kuwait City, north into Iraq, to the captured Iraqi air base where, in front of the TV cameras, Schwarzkopf and his generals assembled to lay down the surrender terms to their opposites: the night-

Photographs: left, James Hamilton.

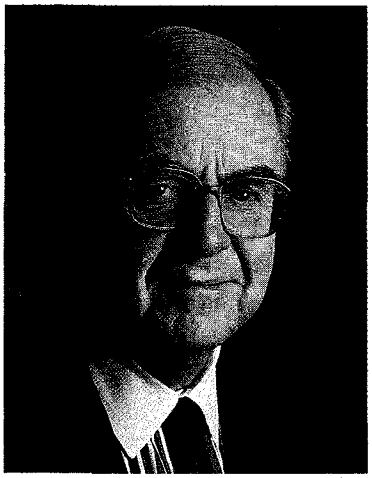
ly news from Appomattox. A trooper thought he recognized the anchor: "Peter Jennings, right?" Brokaw took it in stride. "We all look alike," he replied.

This time, the competing anchors and their shows did not look alike. Peter Jennings remained in New York, in suit and tie, in the studio. Rather and Brokaw did fine work, but Jennings did what a network anchor should do: In the middle of fast-changing events occurring on a global scale, he stayed in place. Night after night, Jennings called in his field correspondents, eliciting the latest news from them; he interrogated the resident ABC experts, guiding them away from Pentagonspeak. He provided stability: the heavy-duty anchor in the Gulf news storm. He remembered to thank people for their work.

Two days before the ground campaign began, on a Thursday night in the middle of all three of the network early-evening newscasts, the story of the Soviet "peace initiative" broke. Conflicting information was coming out of a half-dozen datelines. From Dhahran, Rather and Brokaw performed with their usual competence. But they were out of position. Jennings smoothly connected the live reports: from Moscow and the Soviet spokesman to Washington for White House reaction; next to the United Nations; then to Saudi Arabia.



The Times*'s William Safire.*



Commentator John McLaughlin.

TRAILBLAZERS SAWYER'S REPORTING WAS FIRST-RATE. McKEOWN JUST SEEMED THRILLED TO BE THERE.

TO THEIR credit, the three old-line networks expanded their early-evening broadcasts to one hour during the most intense phases of the Gulf story. By last week, they were back to 30 minutes again; the increased costs of covering the war, and the added loss of advertising revenues due to cancellations and preemptions, had left them financially spent and searching for ways to save money. NBC News, for example, reported that it was spending $1.5 million extra a week at the height of the crisis. All the networks may get relief from an unexpected source next year: The expenditures normally required to cover the 1992 presidential campaign may be *under* budget if there is no real challenge to George Bush.

TV sets were tuned to CNN and the other networks in the offices of newspapers and news magazines, as well. Print editors were among the first to acknowledge that they had to rethink some of their traditional formats in covering a story. Print organizations, unsurprisingly, tried to put extra energy into analysis and background stories. They also sought to capture some of the television imagery within their news columns, through the use of oversize photographs, battlefield maps, and full-page graphics depicting the troops and armaments.

As usual when print tries to look like television, *USA Today* made the boldest use of graphics. But these strategies worked more to the advantage of the news magazines, with their color photography, coated paper stock, and quality reproduction. The weeklies captured the most arresting images on their covers and, on inside pages, regularly displayed the pick of the photography over two full pages. But while *Time, Newsweek,* and *U.S. News & World Report* each pushed to cover the same big events with many of the same techniques, the results were not all the same. The Gulf coverage had the effect of sorting out the news magazines, the quickest and the smartest from merely the quick and the smart.

U.S. News, with its earlier weekend deadlines, was left behind in the coverage of the ground invasion. Its March 4 cover showed random rocket contrails and promised, vaguely, "The Last Act." Inside, the photography had a similar shelf-like feeling: "U.S. troops in the desert prepared to deliver a stunning coup de grâce to Saddam Hussein. . . ." By contrast, *Newsweek*'s March 4 issue went to the printer almost a day later than *U.S. News*'s. On *Newsweek*'s cover, a U.S. military policeman, 101st Screaming Eagles patch on his shoulder, knelt over an Iraqi POW. Inside, *Newsweek* reported that the final offensive started at 4 A.M. desert time Sunday and that all the first day's objectives had been achieved.

Newsweek also outhustled *Time* with two pullout graphics useful enough to tack onto bulletin boards. *Time* did one war map, which appeared three weeks after *Newsweek*'s first effort. Handsome as the *Time* map was, it arrived in subscribers' hands almost simultaneously with the news that the fighting was over.

Newsweek's REAL EDGE *came from its guest columnists,* in particular David Hackworth (invariably identified as "America's most decorated living military man"). Hackworth described with chilling familiarity what it was like for Iraqi soldiers to be in a "target rich environment." "If the historical ratio of casualties to bomb tonnage holds true," Hackworth wrote *before* the ground campaign started, "I would not be surprised to learn that 50,000 Iraqis have been killed and more than 200,000 wounded after 37 days of the Gulf war." A week later, the newspapers were carrying stories with similar estimates.

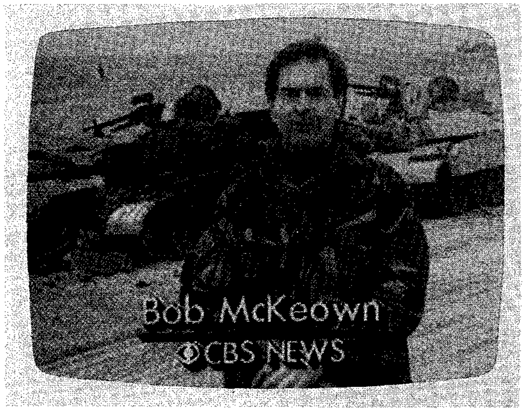
Television did not make the traditional news-gathering job of newspapers any easier, either. The New York *Times* has long been a repository of "the record"—presidential news conferences, official reports, the documentary narrative. But after CNN has brought the Pentagon's briefings into homes live and in full, and after the evening-news shows have replayed key exchanges, who is still interested enough to read through texts fifteen hours later, especially if fresh news is coming in onscreen?

At times, the onrush of television coverage found newspapers stepping on their own lines. In the early edition of the New York *Times,* Washington bureau chief Howell Raines was quoted in a news story. Raines complained that political concerns were preventing the press from providing a more complete picture of the ground war. "We are over a month into this conflict," Raines said, "and we've never seen a photograph of a wounded American soldier." The story quoting Raines appeared on page A17 of the *Times.* On the facing page, A16, was a three-column photo with the caption FIRST CASUALTIES. AN AMERICAN SOLDIER WOUNDED IN THE EARLY FIGHTING . . . BEING RUSHED TO A TREATMENT CENTER. The photo-credit line read NBC NEWS.

The *Times* and other papers were able to compensate for print's disadvantages by enterprising reporting, working the

Photographs: left, Dana Fineman/Sygma; right, © CNBC.

ABC's Forrest Sawyer.



CBS's Bob McKeown.

phones, and trolling the sources. As early as December 28, Jack Nelson, the Washington bureau chief of the Los Angeles *Times,* offered a look into the mind of George Bush and the White House's realpolitik view of the war. Nelson quoted his sources: "The officials said that Bush assumes that the American public will be mainly concerned about the number of U.S. casualties, not the tens of thousands of Iraqis who stand to die or be maimed in a massive air assault." Nelson didn't judge the policy; he didn't argue with it. That was for others to do, or for him to do when he stepped out of his role as reporter.

Similarly, two months later, with the air war under way, Bob Woodward of the Washington *Post* called in some of his contacts inside the intelligence agencies. Woodward's interviews helped him develop a story on the conflicting American assessments of bombing damage; while U.S Central Command in Saudi Arabia consistently used optimistic figures of success rates, the CIA, among others, took a more conservative view. Woodward reported the story in detail, leaving it to readers to tease out the obvious bureaucratic reasons for the infighting.

Both these minor scoops came from veteran reporters operating in familiar terrain in Washington. The press in Saudi Arabia was on more hostile ground. Last fall, the princes of the House of Saud informed the princes of the big media, including the *Times,* the Washington *Post, Time,* and such, that they would get one visa per news organization: the *Times* getting the same treatment as the Toledo *Blade*! The press's "friends" in the Pentagon—the generals who had been company-grade officers in Vietnam—said they would intercede.

And so the military pool system was born. The hordes could enter. The *Times* had six people in Saudi Arabia. The TV networks, with their need for camera- and sound people as well as satellite technicians, received all the visas they needed. More than 1,800 people were eventually accredited by the military's Joint Information Bureau (JIB). In exchange, the journalists would have to team up in pools—squads of seven to eighteen people who could go into the field after agreeing to major restrictions.

The pools quickly became a script for a bad musical comedy. At first escorts wouldn't let reporters talk to military chaplains (the Muslim host country might be offended). Pool TV and radio reporters interviewed Stealth pilots after a bombing run and immediately got their tapes cleared, distributed, and satellited. Two "pencils" in the same pool—Malcolm W. Browne of the *Times* and Frank Bruni of the Detroit *Free Press*—wrote up the same story only to have their materials held up 24 hours.

Still, non-poolers chafed at the pools' access. The unchosen started driving off on their own—"going unilateral," in JIB-ese. During the Khafji skirmish along the Saudi-Kuwait border, Brad Willis, the TV pool man from NBC, spotted some unilaterals and demanded that the military get them away from the scene. Poolman Rick Davis, also from NBC, phoned his office in New York with a front-line report—before sharing his pool materials. NBC said there had been a "misunderstanding" and apologized.

Going unilateral could be dangerous, as Bob Simon and his CBS crew found out. They set off toward the Kuwait border on January 21 and had the bad luck to encounter an Iraqi patrol with its wits still about it. When the CBS men were released last week, after 40 days in Iraqi hands, Simon described how they had been accused of being "American spies" and had been beaten and cursed at by Iraqi intelligence officers (*"Yehudi!"*—"Jew!"—one officer yelled in Simon's face and then spit on him).

Going unilateral also meant risking arrest and detention . . . at the hands of the American authorities. Chris Hedges of the New York *Times* was detained, but he also produced an excellent feature on the Harlem Hell Fighters, the National Guard transportation unit that arrived in Saudi Arabia last November. The Hell Fighters are composed in part of New York City police officers, firefighters, and Transit Authority workers—many of them Vietnam veterans, all of them black. Hedges described a demoralized outfit, ill equipped and mistreated by their Regular Army officers. "I had it better in Vietnam," a Hell Fighters sergeant told Hedges.

ONCE THE GROUND OFFENsive began, however, the unilaterals swept north behind the troops. Their tank columns of choice were the Egyptians, the Saudis, and the Kuwaitis, forces less bothered about JIB rules. As the Iraqis gave up, the pool system made less and less sense. Field commanders were willing to let their stories be told by the Americans, especially those with TV cameras.

In this case, the security restrictions were no match for the satellite technology. Sandy Gall of ITN, Forrest Sawyer of ABC, and Richard Threlkeld of CBS moved north, pulled over to the side of the road, deployed their flyaway satellites, and broadcast live. Bob McKeown, a 40-year-old Canadian, had joined CBS last August and figured he'd have a walk-on role in the desert. But McKeown reached Kuwait City ahead of the opposition and relayed the first news of its liberation.

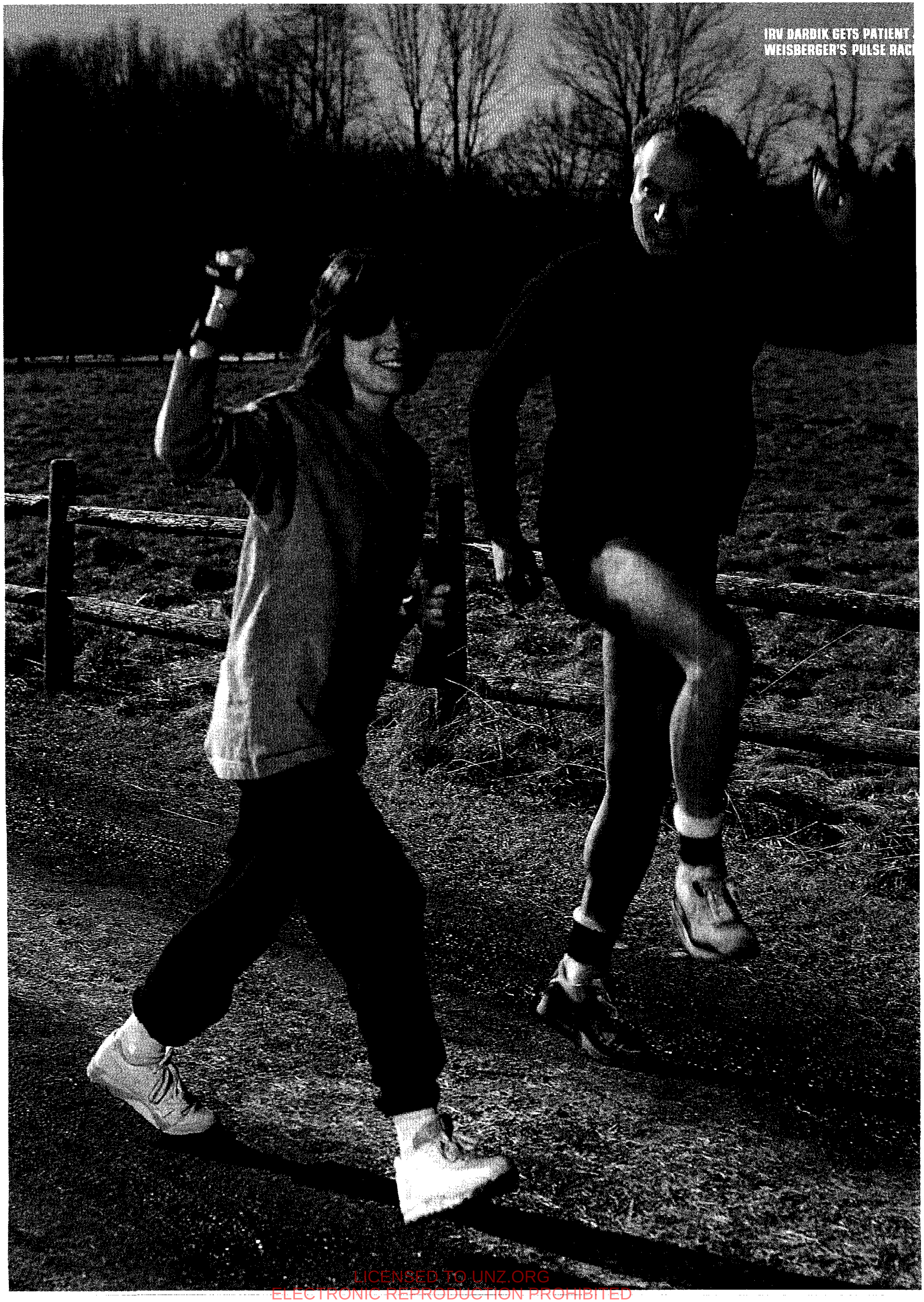
McKeown was hardly an Ernie Pyle or a Peter Arnett—the lone combat correspondent dropping into foxholes to interview the troops, then slogging back to a cablehead to transmit his copy. McKeown was accompanied by CBS cameraman David Green, soundman Andy Thompson, and satellite technician Ed Jackson. They drove north in three rental vehicles, transporting their satellite dish and the generator and fuel to power it.

The CBS crew represented the new face of war coverage. The Pentagon and the Dhahran briefers were able to manage a part of the allies' war news and control a flow of militarily correct images. As long as the war took place in the skies, the news managers were successful. Once the story became accessible via Land Rovers, the controllers lost their leverage.

And so the war that started with unilateral CNN in Baghdad ended with unilaterals in Kuwait. And at the Pentagon and in American homes, people watched television to see the news as it happened. ■

OPINIONS SAFIRE CORRECTLY CALLED THE TURN OF EVENTS IN THE GULF, BUT McLAUGHLIN STRUCK OUT WITH HIS PREDICTION OF NO GROUND WAR.

Photographs: left, © ABC News; right, © CBS News.



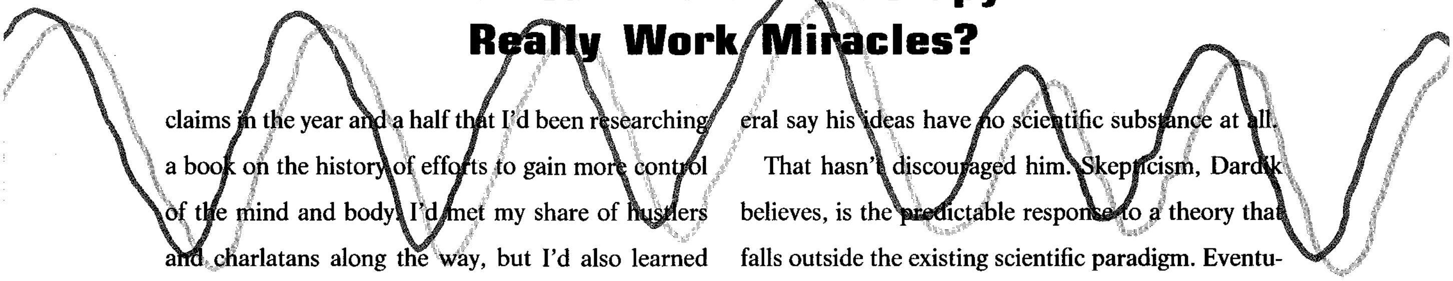
IRV DARDIK GETS PATIENT
WEISBERGER'S PULSE RAC

Making Waves

Can Dr. Irv Dardik's Radical Exercise Therapy Really Work Miracles?

By Tony Schwartz

IRV DARDIK ARRIVED AT MY DOOR early one cold winter afternoon. We'd spoken on the telephone several times, and each time he'd insisted that my life was going to change dramatically after he laid out for me his ground-breaking unified theory of the universe and his breakthrough approach to treating chronic diseases. I tried to react agnostically. I'd grown used to people with grand ideas and bold claims in the year and a half that I'd been researching a book on the history of efforts to gain more control of the mind and body. I'd met my share of hustlers and charlatans along the way, but I'd also learned that the most extraordinary ideas often come from the most unorthodox people.



Still, nothing prepared me for the experience of that first meeting with Dardik. He followed me into my office but never sat down. Barely pausing for a breath during the next two and a half hours, this tall, broad-shouldered man with curly salt-and-pepper hair and penetrating brown eyes paced my small room and delivered a dazzling lecture. He traversed physics and astronomy, chemistry and consciousness, evolution and electromagnetism, relativity theory and quantum theory. He moved from the meaning of black holes to the relationship between matter and space, from the similarities between top athletes and critically ill patients to the parallels between exercise and stress.

As Dardik spoke, I realized it was perfectly possible that I was listening to a bright but facile man gone slightly mad with his own cosmic musings. His theory was imaginative, but I couldn't begin to assess its scientific validity. He has discussed the theory with several world-class physicists, but none so far have responded to it with great enthusiasm, and several say his ideas have no scientific substance at all.

That hasn't discouraged him. Skepticism, Dardik believes, is the predictable response to a theory that falls outside the existing scientific paradigm. Eventually, he believes, his ideas will find supporters.

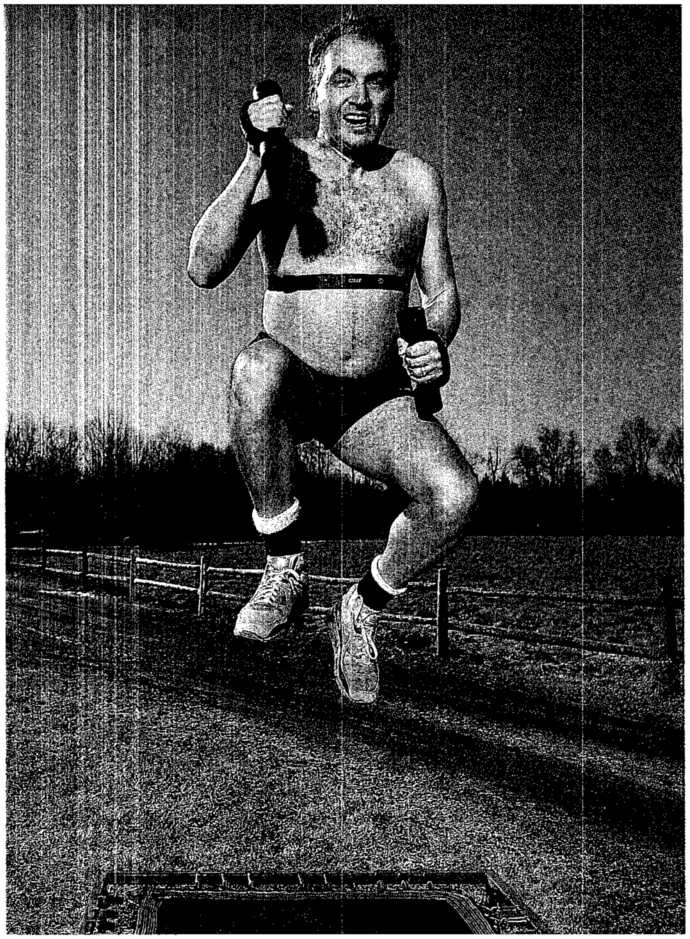
In the meantime, it was possible to evaluate a more concrete claim Dardik made that afternoon. His unified theory evolved out of clinical observations he made as a physician. Those observations led him to develop a program for working with patients with chronic diseases and disorders.

Sure enough, I soon confirmed that Dardik has had some extraordinary results treating patients with illnesses ranging from anorexia nervosa to multiple sclerosis. He's yet to conduct any clinically controlled trials, but his anecdotal results are impressive. While physicians are often at a loss to explain why a given treatment works and scientists have yet

PHOTOGRAPHED BY HARRY BENSON

to find a cure for any chronic disease, Dardik's explanation for his effectiveness was, at a minimum, plausible, provocative, and intuitively compelling.

It also seemed unreasonable to dismiss him as a dilettante or a quack. For fifteen years, Dardik was a highly respected vascular surgeon. Along the way, he developed and patented a widely used vascular-bypass technique that won a major scientific research prize. He founded and served for seven years as chairman of the U.S. Olympic Committee's Sports Medicine Council. The fact that he gave up the income of a large surgical practice and the prestige of his Olympics position to sit broke in a library for several years pursuing a theory of how the universe works only made him more intriguing—at least to me.



DARDIK'S THERAPY INCLUDES PUSHING THE HEARTBEAT UP . . .

THE THEORY that Dardik calls Superesonant Wavenergy began with observations he made about the shared qualities of chronically ill patients he had treated as a surgeon and world-class athletes he worked with later at the Olympics. "Both the sick patient and the healthy athlete," he says, "seek more order and coherence in their bodies—one in the effort to overcome disease, the other in pursuit of maximal performance. Both face considerable physical and emotional stress, and both must be able to recover effectively from that stress in order to prosper."

"Making waves is a way of using the body's physiology

Athletes typically build their capacity to handle stress by progressively increasing their work load and minimizing the time spent resting. By contrast, patients with chronic diseases are encouraged to avoid stress and to spend as much time as possible resting. Dardik's initial insight was that stress without recovery has its dangers, but so does recovery without stress, for patients and athletes alike.

It is the combination of stress and rest—a rhythmic wave of energy expenditure and energy recovery, as Dardik saw it—that optimizes health and performance. "Health," Dardik explains, "depends on a balanced relationship between stress and recovery, each of which is unhealthy by itself." When the pattern becomes too linear and unvarying—the chronic stress of too much energy expenditure or the relative depression of too little—Dardik theorized, disease becomes more likely.

This by itself was a somewhat heretical concept. Many traditional physicians remain skeptical of the notion that what a person thinks or feels plays a significant role in causing or curing chronic illnesses such as cancer. Those in the emerging fields of behavioral medicine and psychoneuroimmunology, who explore connections between the mind, emotions, and illness, have defined stress almost exclusively as the enemy. Their research and treatment have focused on preventing and treating disease by using techniques such as meditation, relaxation, imagery, and biofeedback, all of which are aimed at reducing stress and increasing relaxation.

Dardik takes a very different approach. He speculates that when a person makes large waves of energy expenditure and energy recovery, the body's immune chemistry and repair processes are activated. In turn, they're prompted to make their own healthy waves and to do their work more efficiently. Dardik found support for this thesis in the work of the physical chemist Ilya Prigogine, who won a Nobel Prize in 1977, in large part for his discovery that when molecules stop oscillating and get close to equilibrium, they behave as independent entities and stop communicating. Prigogine termed them *hypnons*, or "sleepwalkers."

By contrast, he found that molecules communicate best when they fluctuate strongly. This pattern of nonequilibrium, Prigogine concluded, is a source of order at the biochemical level. In short, cells, genes, and molecules are healthiest when they are oscillating, or making waves. "Living things are oscillators," wrote George Leonard in a book titled *The Silent Pulse*. "They pulse or change rhythmically. . . . When these rhythms are forced out of phase, disease is likely and dis-ease is inevitable."

Exercise and recovery, Dardik discovered, are a reliable way to create a powerful wave. It has been widely noted that the physiological effects of exercise and emotional stress are identical. Heart rate and blood pressure increase, breathing speeds up, and the stress hormones, such as adrenaline, increase. What Dardik recognized is that the physiology of recovery from exercise and of relaxation using a technique such as meditation are also identical. In both cases, breathing slows, stress hormones diminish, and the heart rate and blood pressure drop. Recovery from exercise is effectively a relaxation response.

"The problem with meditation and other relaxation techniques," says Dardik, "is that they just don't work very predictably. It's difficult for most people to consciously relax." Even those skilled in meditation, he found, are often unable to produce a big wave of relaxation characterized by a steep drop in heart rate, blood pressure, and muscle tension.

Exercise was a different story. When Dardik had a person jump for a couple of minutes on a trampoline or run up a flight of stairs and then immediately sit down, the result nearly always was a big wave. The burst of energy expenditure produced physiological arousal; sitting down resulted in a relaxation response automatically and effortlessly within minutes.

"I began to wonder if it was possible to train physiological recovery by using the stress of exercise," Dardik explains. "My idea was that you could teach people to make healthy waves mostly through energy expenditure and energy recovery."

Photographs by Harry Benson.

Dardik decided to use the heart rate as a window on the overall physiology, both because the heart is connected to so many bodily functions and because it's simple to measure continuously. His job became a lot easier when he found a sophisticated heart-rate monitor made by a Finnish company. A transmitter is attached to a belt worn around the chest, and a wristwatch can pick up heart-rate readings at five-second intervals and store the results, which can then be downloaded into a computer.

DARDIK DEVISED AN APPROACH TO TREATING PAtients by having them make physical waves, and he will soon get a patent for his program. He began by recording the resting heart rates of his patients. Then he had them do various exercises to raise their heart rates until they hit designated target levels, after which they immediately sat down and he recorded the patterns of their recovery.

"I figured that the healthiest people would turn out to be the ones who were able to make the largest amplitude of waves," Dardik says. Specifically, he set out to train patients to bring their heart rate up to progressively higher numbers, while still recovering easily to low resting rates.

Sure enough, the sickest patients had the hardest time making large, rhythmic waves. Although he so far bases his observations on a limited number of patients, Dardik has found that many had very characteristic heart-wave patterns. Patients with several types of cancer, for example, had extremely low resting heart rates and experienced great difficulty in getting them up higher, regardless of how much energy they expended. Those with autoimmune diseases such as multiple sclerosis often responded out of proportion to exercise, their heart rates continuing to climb even after they sat down. Still other patients, notably anorexics, were able to force their heart rates up reasonably high but dropped back down to very low resting numbers the moment they stopped exercising.

Although Dardik's broad aim was the same for all patients—to increase the amplitude of their waves—their individual differences required that he tailor a daily program to each one individually. One cycle of exercise and recovery generally takes three or four minutes. Patients do anywhere from three to seven consecutive cycles as part of a single set, reaching the target rate and then spending the rest of the time sitting until they get down to as low a rate as they can. To vary the muscles used, patients alternate forms of exercise—running, skipping, jumping on a trampoline, riding on an Exercycle, rowing on a rowing machine, and even lifting weights. Given that patients spent such a short time at high heart rates, Dardik sees no danger in sitting immediately after each brief exertion.

althy ways to break sick habits."

A patient working at a full-time job might spend a half-hour doing the exercises. Sicker patients on the program full-time do as many as five or six sets of 25 to 30 cycles in a day, most in the morning hours between seven and eleven and some in the late afternoon between three and six. The middle of the day is set aside for recovery, in the form of a nap. To create a larger wave of expenditure and recovery, Dardik also alternates several days of workouts with a day or two off.

When Marianne Rouis met Dardik three years ago, the 48-year-old housewife and part-time interior decorator had such a severe and painful case of enteritis—an intestinal inflammation—that she often couldn't be away from a bathroom for more than a few minutes at a time. Traditional medical treatment had proved almost useless.

When Dardik put her on a program of as many as 35 exercise-recovery cycles a day, Rouis's resting heart rate was in the high 70s. Gradually, her resting rate came down into the mid-60s. Within ten weeks, her symptoms disappeared.

"Something just clicked in my body, and my whole physical feeling changed," says Rouis, who remains healthy today. "You get very connected to exactly what is going on inside, and if you don't feel good one day, you can always see it reflected in the numbers. They'll be up higher, and they'll be more inflexible. When you're in tune and you're getting a really good swing up and down, it's almost a feeling of euphoria."

George Hornbeck, now retired from the plumbing-and-heating business, suffered from severe chronic pain in both legs, despite more than twenty operations aimed at correcting circulation problems. He'd also tried drugs, pain clinics, relaxation tapes, biofeedback, and meditation. By the time he met Dardik, he'd become so depressed that he was on a megadose of 450 milligrams a day of the antidepressant Elavil. At first, he was unable to bring his heart rate up higher than 108. Within several months, making waves through exercise and recovery, Hornbeck could get up to a heart rate of 145 and recover quite easily back into the 70s. His depression lifted, he was weaned off the Elavil, and his pain—once a chronic eight or nine on a scale of ten—has dropped to a very modest two or three.

Dardik does not necessarily prescribe his program as an alternative to conventional medical treatment. "The wave program enhances the chances that other treatments will work more effectively," he says. "Once conventional treatments aren't required anymore—and no physician wants his patient on drugs or chemotherapy or radiation any longer than necessary—the wave program becomes a preventive."

Dardik is aggressive about introducing exercise as a key aspect of treatment, even in illnesses where rest is typically prescribed. Rory Malisoff is a fourteen-year-old Florida high-school student and tournament-level tennis player who began suffering in January 1990 from the symptoms of chronic-fatigue syndrome: frequent sore throats, swollen glands, headaches, difficulty sleeping, and such a lack of energy that he often couldn't get out of bed all day. Most physicians would have encouraged the youngster to rest and not to undertake any strenuous physical exercise at all.

Dardik began working with Malisoff last May. At first, he had him make very gentle waves, walking a few minutes and then sitting. Malisoff had great difficulty getting his heart rate much over 100. But his numbers gradually rose, and within several weeks he felt considerably better. By September, he could describe himself as "dramatically better," and he was able to resume playing tennis. Even on the court, Dardik has Malisoff create waves by squatting to recover between points. He also sends him out of the hot sun intermittently to cool down in the shade between games.

Perhaps the most dramatic story is that of Nancy Kaehler, 30, a Philadelphia woman who was diagnosed two years ago with multiple sclerosis and had been on a relentless downhill course

. . . AND THEN RECOVERING QUICKLY.

until she met Dardik five months ago. She lived in a state of chronic exhaustion and depression, used a catheter to urinate, lacked sufficient strength in her left arm to lift a plate off the table, got frequent severe migraine headaches, and suffered from problems with her balance.

When Kaehler began working with Dardik at the end of August, she was very skeptical. "I was reluctant to chase after a cure," she said. "But Irv came to see me, spent two hours explaining his theory, and it just made too much sense for me to ignore."

Kaehler began doing as many as 32 cycles a day. At first, she'd bring her heart rate up, sit down, and watch helplessly as the rate just kept climbing—a typical response to the hyperactive quality of the disease. In a short time, however, she found she could hit her target number exactly, sit down, and begin to recover immediately.

COOLING DOWN.

Exercise was only one aspect of her program. By the time he met Kaehler, Dardik had observed that many behaviors follow a stress-recovery pattern. Sleep, in his model, is a form of energy recovery, waking of energy expenditure. Eating is recovery; not eating or eating fewer calories than you burn is energy expenditure.

"I began to realize," says Dardik, "that all these behaviors have a common language—energy—and that they can be worked together to create a large wave of expenditure and recovery. Health is not just about exercise or relaxation or what you eat or how much you sleep. It's a function of the way they're unified."

In Kaehler's case, Dardik sometimes has her take short naps to recover following strenuous sets—as well as a longer nap every day around 2 P.M. This is consistent with a growing body of reasearch that suggests that the human body instinctively hungers for a nap around midday.

One month after starting work with Dardik, Kaehler got up from a family dinner and cleared the table. Her family watched in shock: She hadn't been able to lift a platter in more than two years. The need to use a catheter soon disappeared. Her headaches diminished. Her strength and stamina grew, and her spirits soared. For an extended period, she was symptom-free.

Then, two months ago, a grandparent to whom Kachler had been very close died. Kaehler became depressed and had trouble sleeping. Her resting heart rate dropped precipitously, into the high 30s, and when she did cycles, her heart rate soared even after she sat down. She also experienced some recurrence of symptoms, mostly decreased function in her right arm.

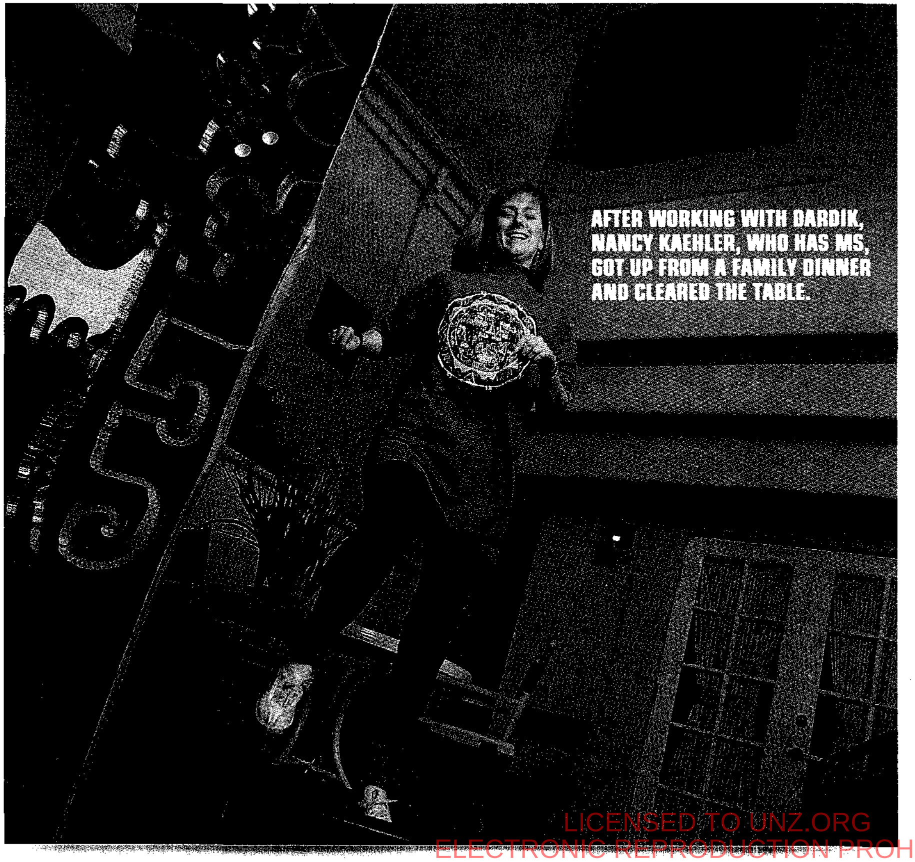
Dardik recommended that Kaehler take some time in a warmer climate and away from the constant reminders of her grief. She is now visiting her sister in Los Angeles. During the past several weeks, her spirits have picked up, she's sleeping again, her resting heart rate has increased, her numbers have stopped soaring, and she feels she's back on track.

For the first time in

Remissions do occur in MS, and it is certainly too early to assess whether Kaehler's gains will endure. But what's striking is the fact that she'd been heading progressively downhill until she began working with Dardik, and that she's recovered so well from recent setbacks of the sort that previously landed her in the hospital. "Until I met Irv, I had accepted that I had an incurable life-threatening disease," she says. "I don't feel my life is threatened anymore. I've had tremendous improvement. I still have the disease, but I now see this program as curative."

DARDIK HAS TREATED ABOUT TWO DOZEN PATIENTS, and I was able to reach perhaps half of them, including two others with multiple sclerosis. Nearly all the patients had encouraging stories to tell. One was a college student who had suffered from severe anorexia and bulimia for four years and overcame it working with Dardik over a summer eighteen months ago. Another was a 47-year-old woman with a rare autoimmune disease that made her vulnerable to frequent, severe illness. She began Dardik's program four years ago and since then has been mildly sick only three times.

Dardik's most recent patient is a psychologist who suffers from ALS, or Lou Gehrig's disease, which entails a progressive loss of muscular control. She began working with Dardik just over a month ago, and on their first day together, she couldn't lift a one-pound weight. Now she can lift seven pounds, is sleeping better, and feels more energetic than she has in several years. Because Dardik is convinced that the underlying mechanism is the same for all chronic diseases, he believes that he will ultimately be as successful in adapting a program to patients with diseases such as AIDS and various forms of cancer as he has been to date in treating other illnesses.



AFTER WORKING WITH DARDIK, NANCY KAEHLER, WHO HAS MS, GOT UP FROM A FAMILY DINNER AND CLEARED THE TABLE.

Still, Dardik has yet to systematically document biochemical changes in patients, and he only recently began to work with an immunologist to set up protocols for a controlled study. Moreover, because he is enormously persuasive and committed, it's certainly conceivable that his program has a placebo effect—that if he brought the same passion to a totally different treatment approach, he'd get the same results.

"You always have to question how much these results might be a placebo effect," says Dr. Robert Sergott, a neuro-ophthalmologist who treated Nancy Kaehler and works occasionally with multiple-sclerosis patients. "MS is highly unpredictable," he adds. "It does have spontaneous exacerbations and remissions. Until you see controlled

Photographs: top, Harry Benson; bottom, Dana Fineman/Sygma.

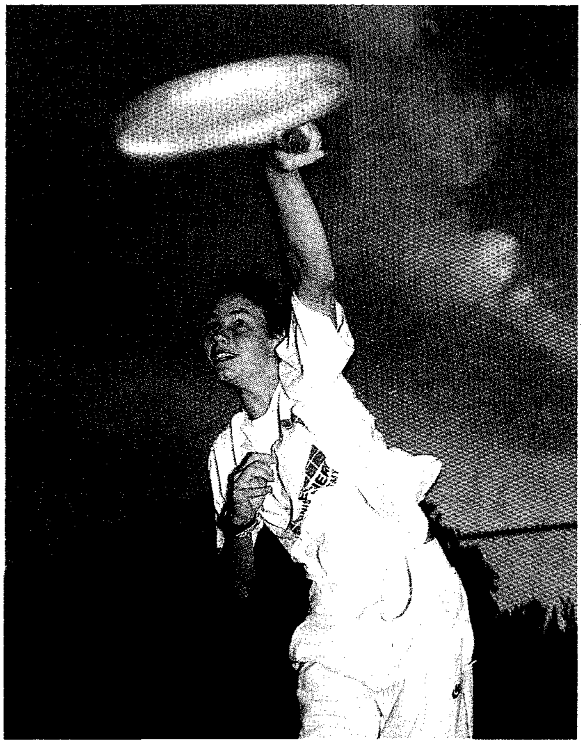
studies, it's terribly difficult to know how much of the healing effect to attribute to any specific therapy."

Dardik believes that the placebo effect is actually what occurs when a patient is prompted to make waves where he did not previously. This may happen because a patient suffering from the chronic stress or depression of an intractable disease suddenly comes to believe strongly in a certain physician or treatment and experiences a wave of relaxation; because he finds God and is freed from unrelenting and corrosive fear; or because he begins an exercise program after a long period of being bedridden or merely sedentary.

Whatever the "placebo," Dardik believes that the healing mechanism is the same: The molecules that Prigogine refers to as hypnons begin to oscillate and communicate again. Where a patient was suffering from the relative biochemical chaos of disease, order begins to reassert itself and healing occurs.

Weisberger was animated and could joke with her parents.

"I've become increasingly convinced that Dardik is really on to something," says Nicholas Hall, an immunologist at the University of South Florida who has published more than 100 scientific papers in fields ranging from psychology to immunology and is now beginning to study Dardik's patients. "The concepts embodied in his theory are so simple that it is difficult to imagine they might contain the answers to many complex biochemical questions, but they make enormous intuitive sense. They still must be tested, but I think his ideas will eventually replace traditional thinking in biomedical circles."



DARDIK GOT RORY MALISOFF BACK ON THE COURT.

DARDIK MAY BE his own best test case. For five years, he has dutifully followed the regimen he prescribes for others. The most dramatic change is that he has recovered completely from ankylosing spondylitis, a degenerative disease of the connective tissue of the spine that Norman Cousins described overcoming in *Anatomy of an Illness* and one that had earlier crippled Dardik's father.

"I got my first symptoms when I was 22, and for 30 years I lived on anti-inflammatory drugs," says Dardik. "I was always in pain. I had sciatica in my legs, pain around my ribs, arthritis in my neck, and I always had a low-grade fever. As a surgeon, I'd come out of the operating room and nearly collapse from the pain." Although Dardik exercised regularly all his life, it was only in 1986 that he began doing wavelike cycles of energy expenditure and recovery. The flexibility of his heart rate increased progressively. Today, he can bring it up comfortably into the 190s, even above 200, and recover down to the high 60s and 70s—good range at any age, extraordinary for a man of 54.

Within months of doing his own program, Dardik found his symptoms receding. Six months after he started, he woke up and realized his disease was gone.

For most of his adult life, Dardik was also plagued by a paralyzing phobia—fear of flying. The prospect of getting on a plane made him panic. About a year after he began the program, the phobia disappeared. Dardik speculates that once he trained himself in exercise and recovery, his physiology, rather than reacting automatically to fear by flooding his system with stress hormones, could respond more flexibly, just as a highly trained athlete can handle an enormous amount of sudden physical stress without feeling overly taxed. Dardik's phobia triggered an instant physiological response, but when his body became flexible enough to absorb the shock—imagine a trampoline cushioning a fall—he believes, the phobia lost its charge.

The cure, he reasons, was self-reinforcing. Once the initial feeling of fear no longer had the means to take hold physiologically, the vicious cycle was broken. An addictive behavior, in Dardik's view, is simply an aberrant wave pattern—or the absence of a wave. Therefore, making healthy waves, he is convinced, will prove to be as effective in the treatment of addictive behaviors such as alcoholism and overeating as it was in resolving his phobias.

Much has been made of the power of mind over body. But in a sense, Dardik is suggesting that the real power is body over mind—or, more specifically, body over body. "Making waves," he says, "is a way of using the body's physiology in healthy ways to break its sick habits."

To those closest to Dardik, the most striking evidence that his program works is the changes in his own everyday behavior. The Dardik they knew was a passionate but volatile man: impatient, high-strung, unable to listen, quick to anger, and capable of tossing a pizza halfway across a room in a burst of temper.

What's changed during the past year, his wife and close friends say, is that the edge is gone. The anger and volatility, like the phobia, seem to have disappeared. I've yet to see Dardik get riled, even when he's provoked. He prefers to do the talking, but he's also capable of listening patiently.

Not that he's been reborn mellow. If you could package Dardik, he'd fuel a small country. Primed with skittery energy, he's constantly in motion, full of intense enthusiasms and endless ideas. The other day, I came home to this message on my machine: "I'm going to pick up Trevor from school. I'll give you a call if I stop off someplace; I have a couple of interesting things to talk about. The subject matter includes the elusiveness of the concept of energy and why it makes sense to view all chronic diseases as behavioral disorders. Also, I wanted to talk to you about leeches and psychotherapy."

Like anyone who has expressed some interest in his ideas, I've grown used to his frequent calls—no introductions, just a full-scale launch into a new insight he's had or some scientific paper he's read that bears on his theory. When he gets excited, his voice rises until occasionally it takes on the rasping timbre of a passionate fan cheering his team in the last minutes of a game.

Dardik maintains his enthusiasm in the face of pressures that sometimes appear overwhelming. He's worked for five years outside the medical and scientific Establishment, with no conventional support for his ideas. His income, once several hun-

Photograph by Bud Lee.

dred thousand dollars a year, is now a fraction of that. Dardik's first wife, with whom he has four grown children, is suing him for back alimony and child support based on a settlement that was made when he still had his surgeon's income. His second wife, Alison, was deeply involved in working with his patients for several years. But she finally became so frustrated by his growing obsession with developing his larger theory that she insisted on a temporary separation.

For nearly a year, Dardik lived out of a suitcase and slept wherever he could find a free couch. He is now back with Alison and their two young children—Trevor, five, and Whitney, three—and happily so. But he is still so deeply in debt that over the holidays, he had to borrow money to buy presents for them.

Still, he scarcely seems discouraged. "I just feel that these day-to-day problems are transient, and I find it impossible to get all worked up about them," he says. "I know in some people's minds, I have been inattentive and irresponsible. But in my own mind, I have acted responsibly, against tremendous odds. I believed in what I was doing, in the impact this work could have on everyone, including my family. I now feel I've discovered something extremely important. It has been a painful period in many ways, but also a very happy one."

"It's not written that we have to get chronic illnesses. Th

DARDIK DID NOT SET OUT TO EVOLVE A UNIFIED theory of the universe. He just became increasingly curious about why his patients were getting better, and he hungered for an underlying explanation. Somehow, he observed, a person's behavior had the capacity to tell his cells what to do. What, he began to wonder, was the means of communication over such long distances?

The conventional scientific understanding is that matter is discontinuous—separate from other matter. Therefore, communication between one part of the body and another must occur through a sequential cascade of events mediated by the body's complex biochemical machinery.

But as Dardik observed them in his patients, these events didn't take place step by step. A behavior such as jumping up and down, for example, and the physiological response of an increased heart rate, seemed to occur simultaneously. There was no lag or intervening steps. Could it be, Dardik wondered, that the mechanism of communication was energy—or, more specifically, waves of energy?

This is not easy to conceptualize, since energy can't be seen. Dardik got some help when he came across the work of a physicist named Christiaan Huygens, the inventor of the pendulum clock. In the mid-1600s, Huygens discovered that if he hung several of his pendulum clocks on a wall, each pendulum swinging independently, they would eventually begin to swing together in precise rhythm. Huygens surmised that when the sound waves of the clocks entered a resonant wall, the wall began to vibrate its own more powerful frequency, which eventually forced the individual clocks to come into phase with one another.

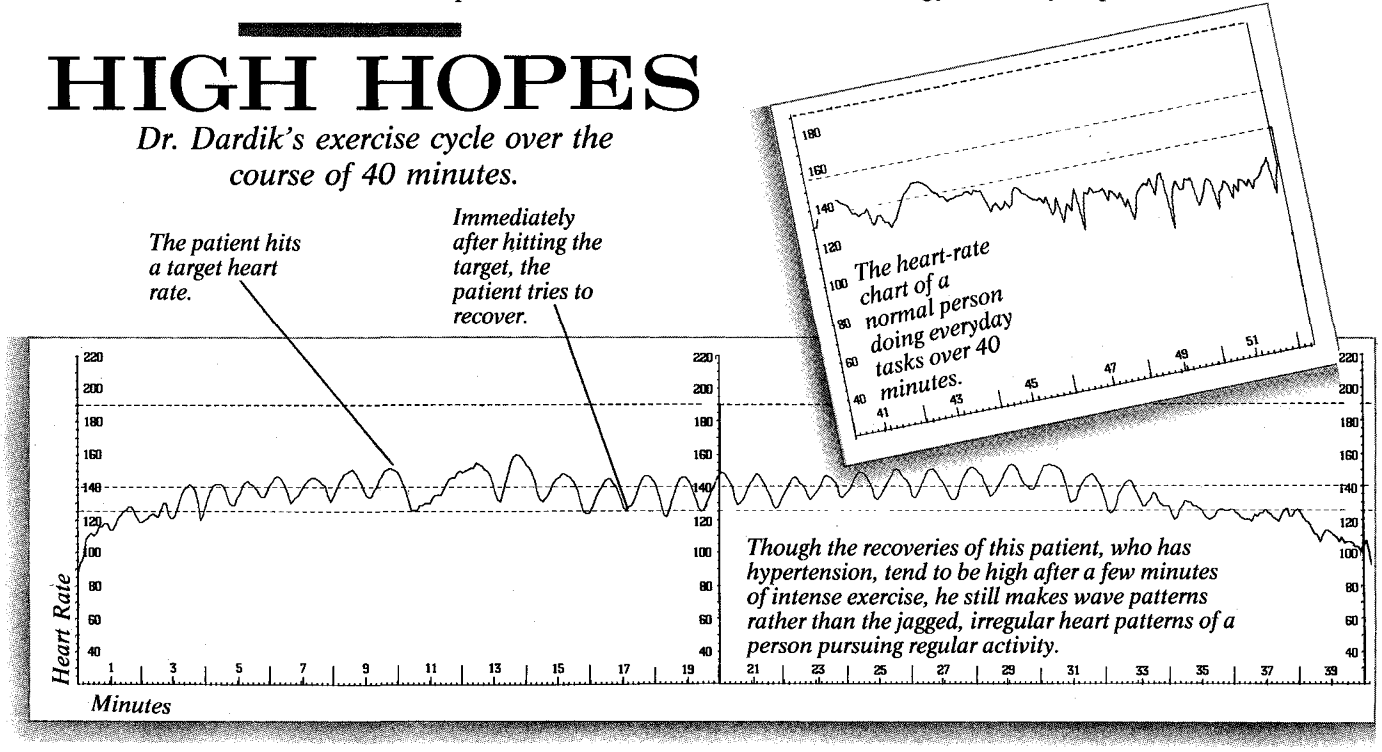
Ultimately, the phenomenon was termed sympathetic resonance, and it became an accepted law of physics. This combination of the small clocks' cumulatively creating a big one and the big clock (the wall)'s synchronizing the small ones, Dardik termed Superesonance. Waves of sound are the language through which the big clock and all the little clocks communicate. The phenomenon of Superesonance takes place all at once, over long distances.

Dardik's next leap was to imagine the human body as a vibrating wall and the body's internal components—cells, molecules, hormones, even genes—as individual clocks. In the human body, Dardik speculated, the common language through which clocks speak to one another is not waves of sound but waves of energy—or Wavenergy, as he termed it. The parts (hormones, cells, molecules) order the whole, and the whole (the organism) orders the parts. When all is well, they act in concert to make harmonious music.

The concept of Superesonant Wavenergy qualifies as a unified theory, Dardik argues, by virtue of its capacity to explain and unify phenomena across all hierarchical levels—from astronomy and physics to chemistry and biology. Dardik believes that the mechanism of Wavenergy not only explains how the human

HIGH HOPES

Dr. Dardik's exercise cycle over the course of 40 minutes.


The patient hits a target heart rate.

Immediately after hitting the target, the patient tries to recover.

The heart-rate chart of a normal person doing everyday tasks over 40 minutes.

Though the recoveries of this patient, who has hypertension, tend to be high after a few minutes of intense exercise, he still makes wave patterns rather than the jagged, irregular heart patterns of a person pursuing regular activity.

organism works but also provides answers to grand quandaries ranging from how to unify quantum theory with relativity theory to why astrophysicists are finding that the big bang doesn't suffice as an explanation for the origin of the universe.

In addition, says Dardik, the theory explains a wide array of more concrete experimental findings that scientists so far haven't been able to understand—among them why time spent near electrical power lines and computers seems to be increasingly correlated with incidence of cancer; why fish tend to fluctuate up and down fifteen feet when they swim in the ocean; and how it is that premature newborns who are held and cuddled tend to grow at rates far beyond those of babies left untouched in incubators.

For a layperson, these explanations are fascinating but almost impossible to evaluate. What, then, do physicists make of Dardik's unified theory, which challenges nearly every fundamental law of physics?

the diseases of civilization.”

Marvin Goldberger is the director of the Institute for Advanced Study at Princeton and a world-renowned physicist. Like several other physicists who have been interested enough to give Dardik an extended audience, Goldberger spent two hours listening to his ideas. But he was not convinced.

"Dardik is someone who uses the terminology and jargon of science but isn't prepared to accept the fact that a discipline goes along with that jargon," Goldberger told me. "As far as I could determine, his theory has no scientific content at all. A theory acquires stature only when it can be used to describe a large number of phenomena and it can predict the outcome of experiments not yet carried out."

Elmer Green, a former physicist who is now a psychologist and researcher at the Menninger Clinic in Kansas, was more sympathetic to Dardik's ideas but not to his science. "He's an intuitive guy," says Green, "a medical doctor astounded by how life's processes organize matter and unwilling to believe that the universe is one of chaos. I share that view, and yogis have maintained the same thing for thousands of years. The problem is that I don't think his physics explain anything. The only way his ideas have any scientific value is if physicists can create experiments that demonstrate what he's saying is true. Right now, it's just another theory."

When I told Dardik these reactions, he seemed neither surprised nor upset. "Look," he said, "I'm laying out a theory that challenges the very basis of current science. In the experimental method, variables are limited and controlled, so you can study one observable phenomenon, uncontaminated by outside influences. But that's like taking one clock off the wall. That clock won't behave the same way that it does when it's part of the whole wall. My theory *is* predictive. But current scientific method doesn't allow for the concept of the whole ordering the parts, or Superesonance, or action at a distance. So I expect hostility to my ideas. I expect scientists to disagree with me."

Greg Andorfer is the executive producer of such public-television series as *Cosmos, Planet Earth,* and *The Infinite Voyage.* When Dardik first began talking about his theory four years ago, Andorfer was highly skeptical. But slowly, the theory has grown on him.

"What I've learned is that the best science is elegantly, poetically simple," says Andorfer. "To me, Irv's theory is just that. There are so many things he's been able to explain and predict with it, and when you see how he's used the theory to work with people who are ill, it just makes an awful lot of intuitive sense. I have heard people dismiss him, but I haven't heard anyone articulate for me yet why his theory is wrong, why it's not plausible. I believe there is rigor in his thinking, and there's also huge inventiveness. He has used science to depart from science. He's suggesting a whole new way of thinking. It seems to me that some of the best minds ought to take the time to give his ideas serious consideration."

THERE WERE CLUES TO DARDIK'S UNCONVENTIONality at a very early age. The youngest of six children, he grew up in a poor family in Long Branch, New Jersey. His father was left badly crippled as a young man by an operation undertaken to try to cure his ankylosing spondylitis. A proud man and an Orthodox Jew, he earned what money he could teaching Hebrew, while Dardik's mother worked as a seamstress. Dardik spoke only Hebrew until kindergarten, and his father was extremely strict. The children, each of whom excelled in school and won scholarships to college, were kept on a tight leash.

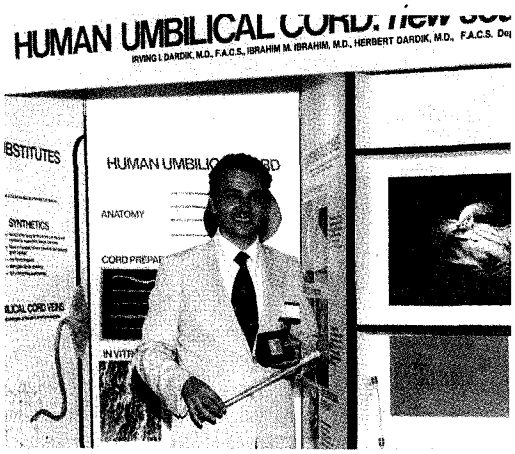
Except for Irv.

"He was expected to toe the line, like the rest of us, but he wouldn't," says Sylvia, the sister to whom he is closest and who helped him write the paper summarizing his theory. "Irv was always the way he is now: creative, exciting, independent, willful, and determined."

"He got away with murder," says his brother Herbert, who is one year older, once shared a surgery practice with him, and still believes Irv made a mistake in giving up his secure and successful career as a surgeon. "He was the youngest, and he was obviously treated that way by my parents. That carried over in later years. Whatever he wanted, he went and did, no matter what the consequences."

Things came easily to him. Dardik's older siblings were given piano lessons. When his time came, there wasn't enough money, so he taught himself the piano and then the trumpet (well enough to play in the school band). He also composed music and even wrote (but never finished) a symphony.

His other passion was sports. One afternoon when he was about to enter high school, Irv, a gawky, studious boy, walked up to the track coach and said, "I just want you to know that I can beat any of the guys on your team." The coach laughed, but when it came time for spring trials, he invited Dardik out to to show his stuff. Wearing borrowed shorts and sneakers, Dardik was pitted against one of the best quarter-milers in the state. He'd never tried the quarter-mile, but he ran with the fellow stride for stride and lunged at the very end to win. An instant school hero, he became a sprinter and eventually the captain of the track team.


HUMAN UMBILICAL CORD:
IRVING I. DARDIK, M.D., F.A.C.S., IBRAHIM M. IBRAHIM, M.D., HERBERT DARDIK, M.D., F.A.C.S.
HUMAN UMBILIC
ANATOMY
CORD PREPAR
IN VITR
SYNTHETICS
LICAL CORD VEINS

WITH HIS AWARD-WINNING DEVICE.

He won a full scholarship to the University of Pennsylvania, where track took up most of his time. He competed internationally, once ran 100 yards in 9.6 seconds, and won two gold medals in the Maccabiah Games in Israel. He considered training for the 1960 Olympics after college, but that would have taken two years. Instead, he decided to enter Hahnemann Medical School, in Philadelphia.

Dardik spent very little time in classes. Instead, he bought and read all the textbooks he could find in each subject area, hungry to learn from a variety of sources. He still managed to graduate with honors. After his residency at Montefiore Hospital and Medical Center, he spent two years as a resident at Morrisania Hospital in East Harlem, where he got broad experience in trauma surgery. Then he went into private practice in

Englewood, New Jersey, where his brother soon joined him, specializing in vascular surgery. In 1972, Dardik got an idea that it might be possible to create a graft for a vascular bypass using the quintessential human blood vessel—the umbilical cord. He tested it on baboons and eventually got a patent. His brother began to work with him, and together they won the Hektoen Gold Medal, one of the American Medical Association's highest awards for significant research in medicine.

But Dardik's discontent with surgery was rising. A bypass didn't cure anyone, he felt; the disease usually began progressing again immediately after the operation. "Surgery can be lifesaving, particularly in acute events," says Dardik, "but it is a crude approach to treating disease."

Still drawn to sports, he began moonlighting as a doctor at track meets. In 1978, he was asked by the U.S. Olympic Committee to found a sports-medicine program. The mandate was to help top athletes by drawing on advances in sciences ranging from exercise physiology to psychology.

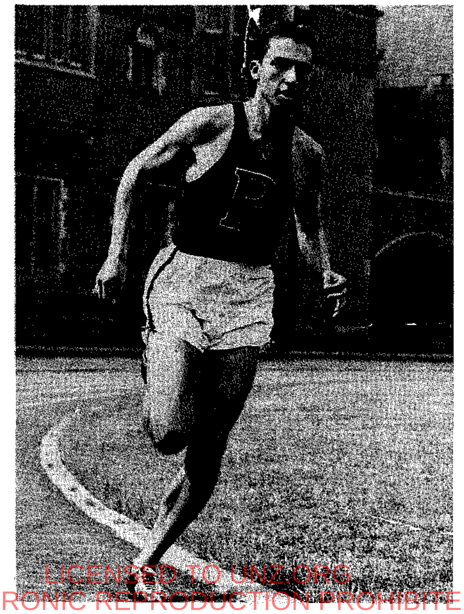
Dardik was convinced that life-style—exercise, fitness, nutrition, stress—had a direct impact on performance and on health, but he didn't have any idea what it was. "Every scientist thought his way, whether it was nutrition or biofeedback or biomechanics, was the answer," Dardik says. "Each approach worked some of the time. None worked consistently. What interested me was how to bring all the work together—to find some common denominator."

The event that changed his career direction was the death of his close friend Jack Kelly. The president of the U.S. Olympic Committee and once an Olympic rower himself, Kelly died suddenly in 1985 at the age of 54. It puzzled Dardik: Kelly had been in apparently superb shape, and he died while resting after a run. After some research, Dardik discovered that most sudden deaths in joggers occur not during a run but in the recovery period afterward. Could it be, he wondered, that the training of recovery had been undervalued?

Discouraged with his results after seven years at the Olympics, Dardik decided to quit and pursue his hunch that the relationship between exercise and rest had some bearing on chronic disease. He and Alison had just been married, and they bought a small farm in western New Jersey, near Hackettstown. Dardik began to read the medical and scientific literature for clues and to work with a small number of patients at his new home.

"I believed in what I was doing, in the impact this could ha

AT PENN IN 1958.



One of his first observations was how powerfully modern life militates against making healthy waves of energy expenditure and energy recovery. Energy is expended relentlessly through the stress and anxiety of everyday life. Long-distance running and aerobics, meant to provide relief, instead represent an additional chronic and linear form of energy expenditure as unhealthy, in Dardik's view, as no exercise at all.

In addition, most people have sedentary jobs and sit for long hours in unchanging indoor environments, where the temperature is fixed. Naps are not possible, despite the body's natural inclination to rest at midday. People tend to eat too much, too often, particularly high-fat foods, which are not easily digested—and which reinforce a flat pattern of energy recovery without much expenditure.

Dardik's own wave patterns were far from ideal during the period that he was working most feverishly on his theory. Only the fact that he did cycles regularly, he's convinced, kept him from getting sick or burning out. Now that he feels the big push is behind him, he's made an effort to re-create normal routines—going to bed and waking up early, taking his young children to school, napping, eating with his family, and going out occasionally with Alison.

STILL, HE'S JUGGLING A LOT OF BALLS. ON A FAIRLY typical day when I tagged along, Dardik got up before sunrise. He left his house at 6 A.M. in order to meet his first patient by 7:30 at her home in northern New Jersey.

The ride was only an hour, but Dardik made a half-dozen short detours along the way in order to fit in his own wave program. He stopped at a gas station, two churches, a graveyard, a restaurant parking lot, and finally on a residential street near his patient's home. At each stop, using headlights to see in the dark, he did a cycle—running, skipping, or hopping to raise his heart rate—and then got back into the car to recover.

Dardik bounded into Jill Weisberger's house shortly after 7:30. An attractive 21-year-old college senior who has suffered from anorexia and bulimia for the past four years, Jill had tried psychotherapy, family therapy with her parents, and even a nine-week residential treatment program at a hospital. Nothing provided any enduring help. By the time Jill and her parents met Dardik in early January, they felt desperate.

The Weisbergers have now transformed their living room into a gym, complete with trampoline, Exercycle, and NordicTrack. When Jill began the program, her resting pulse was 40, which Dardik has found is typical of the anorexics he's seen. A healthy resting rate for her, he says, would range between 55 and 70. Jill also felt depressed and listless much of the time—"almost like a zombie," as she puts it.

Dardik believes that the body instinctively makes waves to survive—even if they are ultimately pathological. In Jill's case, anorexia and bulimia (constantly purging to expend energy and binging to recover) became her body's means of making a wave.

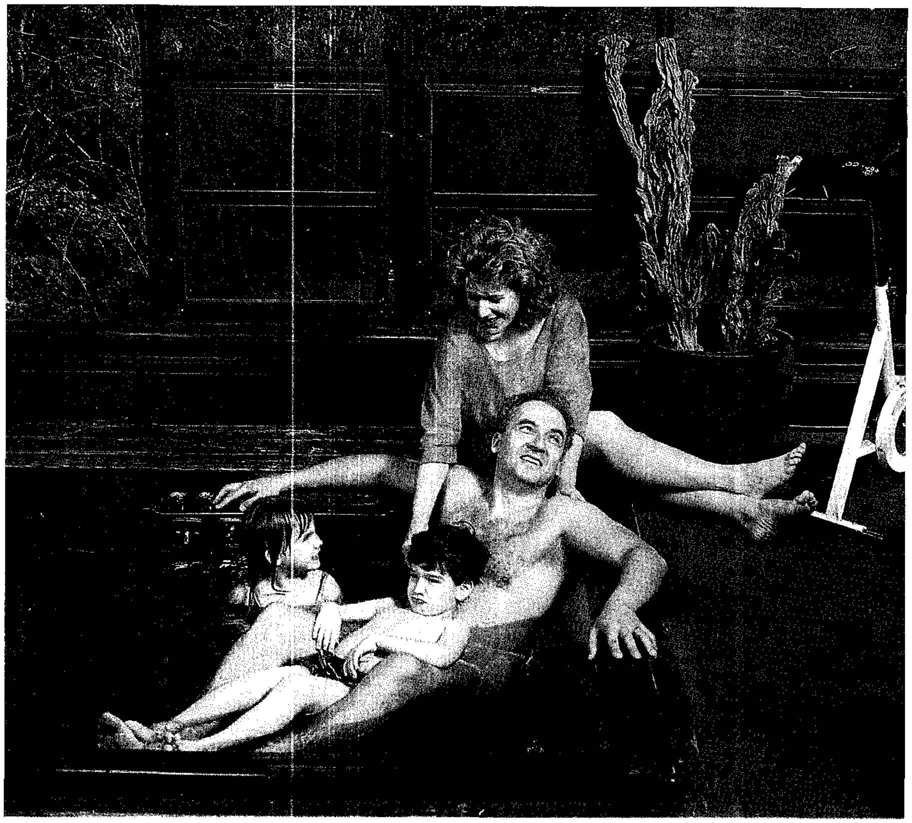
Dardik's program for Jill included as many as 20 or 25 cycles a day, at target numbers that he progressively increased. By the day I came to watch. Jill was hitting numbers as high as 190. Her resting rate had risen, in turn, into the mid-50s, almost as if extending her top range had brought her whole system up an octave. Finally, her recoveries had become more gentle, as if she were sliding down a small hill rather than falling off a steep cliff.

Jill told Dardik when they began that there was no way she could take his prescribed midday naps. Throughout her illness, she explained, she'd found it hard to sleep at all, rarely going to bed before 2 or 3 A.M., even on days when she did intense aerobic exercise. "I had no sense of time in my life," she told me. "Day and night were the same. I was always lethargic, but I never felt like sleeping."

Within days of starting the morning set of cycles, Jill felt exhausted by 1 P.M. and had no difficulty taking a nap. In the evening, she started to fall out by ten and slept soundly through the night. As her day-night pattern took shape, she began to feel more energetic. Her parents noticed that she was more talkative and animated, laughing and joking with them for the first time in years.

Another issue for Jill was that she felt stressed and overwhelmed very easily, especially when she faced exams or deadlines for papers at school. All fall, she'd been putting off researching her senior thesis, terrified at the prospect of undertaking such a big project. Suddenly, a month into working with Dardik, she realized that the fear had disappeared, and she was able to work on the paper for sustained periods.

"What's happened," she says, "is that I just feel much calmer now. For the past four years, food has been a 24-hour preoccupation. It was always there, interfering with anything else I might want to do. There was no breathing space. Now, for the first time, I'm able to spend three or four hours absorbed in something that I'd actually rather be doing than eating or purging."



WITH WHITNEY, TREVOR, AND WIFE ALISON.

AT 10:30 A.M., DARDIK GOT back into his beat-up red Subaru to head home. When he arrived, he spent the next hour and a half on the phone, mostly with patients. He talks with nearly a dozen each day, monitoring their symptoms and providing them with numbers. He is in the process of installing a computer at his home, which will make it easier for him to gather detailed data on his patients' heart-wave patterns.

One of the patients he spoke with was a 45-year-old real-estate agent in Pennsylvania who has suffered from MS for seven years. Her symptoms included extreme fatigue, constant diarrhea, and the loss of significant function in her left leg, which had locked at the knee. The diarrhea disappeared during the first week that she worked with Dardik. The second week, her energy picked up considerably. The third week, she went out to take a walk, and her knee suddenly unlocked. Like most patients, she has experienced setbacks along the way. On this morning, the knee that had unlocked the previous week was hurting, and she was feeling discouraged. "It's typical," Dardik told her. "Things don't just get all better and stay that way, but you'll never fall back to where you were when you started." Sure enough, two weeks later, the woman had another breakthrough and was able to walk an even longer distance, pain-free and without fatigue.

everyone, including my family."

After lunch, Dardik took a 30-minute nap. When he woke up, he spent the next couple of hours working on a shorter version of the very long and dense paper he wrote about his theory and published himself as a monograph last year.

He submitted the paper to several scientific journals, but with no hard data and a radical thesis, he has yet to find a taker. At the very least, he hopes that a shorter version of the paper will make the theory more accessible to patients and to others who lack a physics background.

On many days, Dardik spends at least some time reaching out to scientists whose work he feels his theory helps explain, and specifically to physicists, hoping to find at least one who sparks to his unified theory and who in turn may help attract the interest of others. Next month, the Esalen Institute is sponsoring a two-day conference, at which Dardik will present his ideas to more than a dozen notable scientists, physicians, and academics.

On this afternoon, Dardik spent his time arranging a trip to Florida. He still goes down there to work with Rory Malisoff, the young tennis-playing patient. He also arranged to meet with Nicholas Hall, the immunologist, to discuss their collaborative research plans and with Jim Loehr, a sports psychologist who has been adapting Dardik's wave theory to the training of athletes, especially tennis players, for the past six years (*New York,* November 19, 1990). Dardik, Hall, and Loehr have also been discussing plans for a residential facility in Florida at which patients and athletes could be offered an immersion approach in a comprehensive wave program.

Dardik has only just begun to train and certify others to deliver the program, and so he is severely limited in the number of patients he can treat. "I'm encouraged that we're getting such good results with patients," he says, "but so far I feel like we're tapping only 5 percent of the potential for this program."

Getting more sophisticated data from a computer will help, he feels, and so will having patients gathered together at a single facility, able to devote uninterrupted time to the program. In turn, Dardik believes, he'll become more sophisticated about how to use exercise, sleep, nutrition, and ultimately the mind to create bigger and more powerful waves.

"I genuinely believe that all chronic diseases are behavioral disorders," he says. "They're the outcome of certain behaviors that are supported by the culture and reinforced by the environment. Just look at what we do to our kids. We stick them in a classroom and make them sit for six or seven hours, and then they come home and sit in front of a television for another four or five hours. They're not making waves any more than we make them as adults, leading lives that are emotionally stressful and physically sedentary. It's no wonder that we're seeing a rising incidence of disorders like anorexia and drug addiction, and of chronic illnesses like cancer and heart disease.

"It's not written that we have to get chronic illnesses. They're the diseases of civilization, and they can be prevented. What we need is an environment that permits us to make waves the way we're supposed to. But beyond that, when we learn to make rhythmic waves in tune with the environment, the real benefit is that all of our systems will work more efficiently: We'll be more creative, we'll think more clearly, and we'll feel better."

Dardik's unified theory isn't likely to win wide acceptance by the scientific Establishment anytime soon. What's harder to dismiss is his clinical success in treating patients with chronic illnesses. If he can demonstrate that his program is as effective for patients in controlled studies as it has been anecdotally, even skeptics will feel compelled to take a closer look at his broader ideas. Dardik's future rests with his patients—and his patience. ■

Photograph by Harry Benson.

BY PETER BLAUNER

KING ON THE ROPES

BOXING'S GABBY PROMOTER FIGHTS FOR HIS PROFESSIONAL LIFE

"SURVIVING AT THE TOP IS VERY HARD," SAYS DON KING, HERE WITH FORMER HEAVYWEIGHT CHAMPION MIKE TYSON.

Will Hart/Sipa

"AH, THIS IS THE LAND OF OPPORtunity! Only in America!"

Don King is leading an entourage of bodyguards and aides through the Taj Mahal hotel and casino in Atlantic City. Donald Trump, Mike Tyson, and Marla Maples trail meekly in his wake. Crowds part everywhere they go. Gamblers try to touch Trump's shoulder. Young men ask Maples to sign their money. Women call after Tyson. And King, at the front of the parade, keeps his spiel going.

"The Taj Mahal!" he shouts. "The camaraderie! The conviviality! When you come to the Taj, you come to the Mahal! Who invented this eighth wonder of the world? Was it Leonardo Da Vinky? Da Vinci? No! It was Donald Trump!"

But amid all the hype, there is one off-key moment. It comes when somebody asks King to autograph a copy of Trump's slender book *Surviving at the Top.*

"Surviving at the top," King says, shaking his head and speaking in a voice that's about a quarter of his normal volume. "Surviving at the top is very hard."

LIKE MUCH OF WHAT DON KING SAYS, "ONLY in America" holds a kernel of truth. Where else but in this country could a man make his name in the numbers racket, kill two people, go to prison, and end up a national celebrity invited to the White House?

Certainly King has all the trappings of an American success story. He owns a five-story townhouse on the Upper East Side, a home in Las Vegas, and a 179-acre farm in Ohio, where he has a boxing-glove-shaped swimming pool with a replica of the Statue of Liberty at the thumb. Since so many of his claims are suspect, it's hard to know how much money he has, but he says he dropped $15 million in the stock-market crash a few years ago without losing much sleep. What's more important, though, is that Don King, the major boxing promoter of his era, has become one of the most recognizable figures in the country, a modern-day P. T. Barnum. His four-inch-high shock of hair, which he says God designed, is a kind of national icon.

But along the way, he has become one of the most controversial and, arguably, hated men in the country. He has been sued countless times by rival promoters, trainers, and fighters; the government has indicted him and investigated charges ranging from fraud to tax evasion, without a conviction. King does have defenders. "I know what people say, but he's always been straight with me," says Donald Trump. And even his critics admit that his tactics are not that unusual in the dirty business of boxing.

"What promoters like Don King do with option contracts is a form of legalized extortion," says New York State Inspector General Joseph Spinelli. "But he's not the problem. The problem is the lack of a cohesive national governing body in boxing with rules and regulations."

More damning, however, is that for all King's talk of racial pride, some former associates accuse him of exploiting his own people for profit. "What Don King does is black-on-black crime," says Tim Witherspoon, the former heavyweight champion who is suing the promoter. Ex-champion Larry Holmes once said, "Don King looks black, lives white, and thinks green."

Despite the criticism, though, Don King has remained the dominant force in boxing from the time of Muhammad Ali through the reign of Mike Tyson, with final say over who competed for the heavyweight title. But when Tyson was dropped to the canvas by James "Buster" Douglas in Tokyo last year in one of boxing's greatest upsets, King was left vulnerable. Since then, King and Tyson have been maneuvering furiously to regain the title, even as the obstacles in their path multiply. Their efforts to strip current champion Evander Holyfield (who beat Douglas) have fizzled, and recently, King's long and profitable relationship with HBO ended in an angry dispute.

GOING STRAIGHT AFTER JAIL, SAYS KING, 'I KNEW MY VULNERABILITY WAS IN STATUTORILY ILLEGAL THINGS.'

TYSON, MARLA MAPLES, AND KING IN ATLANTIC CITY.

Two upcoming events make it appear that King himself may be on the ropes. One is the Holyfield–George Foreman title fight in Atlantic City on April 19, the first heavyweight championship in more than a decade in which King has no stake. The other is Tyson's fight against Razor Ruddock—scheduled for next Monday in Las Vegas—when, for the first time, King will be putting up his own money and risking a devastating loss. Most boxing insiders shy away from counting him out completely, but even King admits this comeback may be the hardest one yet for him.

"It's a roll of the dice," he says. "You're rolling the dice every time you step into the ring."

HIS HAIR SPRINGING UP AS IF HORrified by the thoughts in his head, Don King, 59, six foot four and 260 pounds, is squeezed into a side table at his favorite Italian restaurant, Bravo Gianni, on East 63rd Street. All night long, people have been stopping at the table to needle him about one thing or another, and he keeps grinning manically and saying how proud he is to be an American.

Now the ancient Hollywood agent Swifty Lazar is on his case, and King's grin is starting to droop. "You gotta get Tyson to be serious," says Lazar, a stooped man in his eighties with a bare scalp and black-framed glasses. "You have to really get him organized so that he doesn't screw around and not show up in good enough condition. He's got to learn. He can be champion again."

"Yes, he can!" Don King says.

It's unusual for King to stay quiet for so long. Most of the time, his speech is a raging torrent of words, difficult to channel and harder to follow. Those who trouble him are guilty of "trickeration" or "insinuendo." Brilliant and confounding, he goes from talking about Shakespeare to complaining about second mortgages, and then on to the vagaries of American foreign policy. But if you hang around him long enough, you notice a couple of subjects keep coming up. One is his professed love for America and its Constitution. Just a couple of days before our meal, he took out a full-page "Only in America" ad in several national newspapers, praising the Founding Fathers and the team of lawyers who successfully defended him in a long series of indictments and lawsuits. "This is the greatest nation in the world!" he says in the hectoring, street-corner voice he uses at press conferences and negotiations.

The other topic King keeps coming back to is Mike Tyson. The bond between the two men was forged a couple of years back when Tyson's co-manager and mentor Jim Jacobs died and his marriage to actress Robin Givens flamed out on national TV. There are still lawsuits and lingering resentments throughout boxing because of the way King took over the young fighter's career from the surviving co-manager, Bill Cayton.

But at the time, Tyson, a softspoken ex-mugger, needed a father figure. And King, whose street credentials were well established, seemed just the man. The identification was natural. "Everything's totally against us," Tyson later told filmmaker Spike Lee. "We're two black guys from the ghetto. And we're hustling and they don't like what we're saying. We're not prejudiced, anti-white. We're just pro-black."

To some, there was justice in a black champion's having a black promoter; to others, it was just the latest example of King's using race to influence a fighter. Either way, the partnership ran into trouble when Douglas, also under contract to King, knocked Tyson out. Almost immediately afterward, King got embroiled in a bitter protest, claiming Douglas was given a long count when he was knocked down in the eighth round and insisting that Tyson should have been declared the winner.

As we sit here in the restaurant, he still refuses to accept the final result. "It was a flagrant wrongdoing!" he says, leaning over a plate full of sausages and peppers. "The referee panicked! I represent both Buster and Mike. All I want is fair play."

Some of King's frustration may have to do with his loss of power. After the fight, Steve Wynn, owner of the Mirage hotel-casino, lured Douglas into signing a contract to fight Evander Holyfield in Las Vegas, and King sued Wynn for interfering with his fighter. The suit was eventually settled, with King getting nearly $7 million to stand aside for the Holyfield-Douglas fight, but he is clearly still smarting. "Steve Wynn felt he could beat me!" he declares. "But the faith I had was in America," he adds, returning to his other favored topic. "If America would hold to

Photograph by Rick Maiman/Sygma.

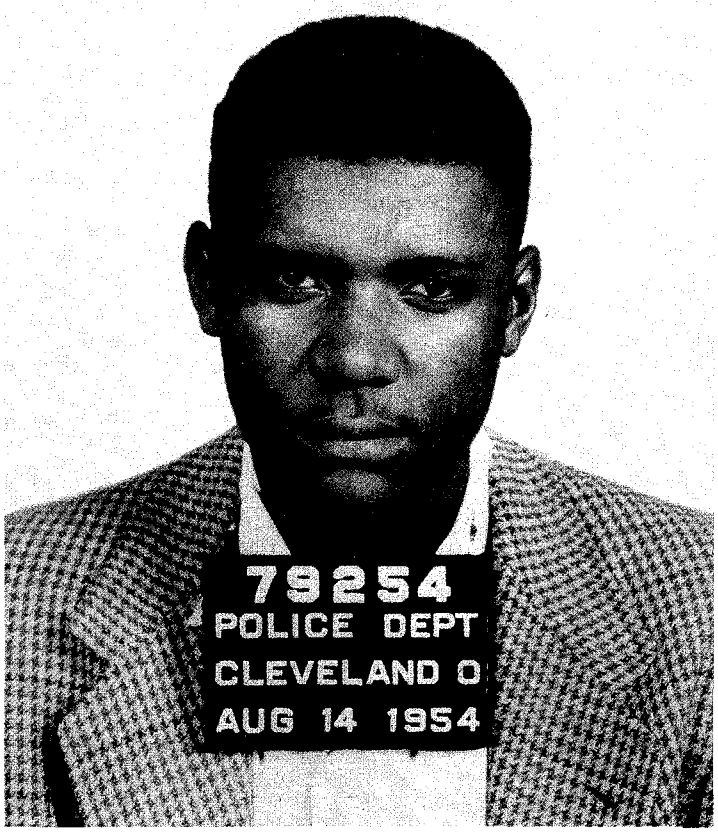
its principles, then I had to be the victor."

The one subject that doesn't come up much is King's own past. Asked about it, he gets evasive and tense, even as he keeps smiling. "The remarkable thing is that you're sitting here and that you're not interviewing me behind bars," he says. At one point while we're talking, I notice he's crushed the water glass he's been holding.

"Look how that broke," he says, staring at it. "It broke right at the waterline. I couldn't do that again if I tried a thousand times."

"Just like Moses, he's splitting the sea," says Gianni, the restaurant's proprietor, who's been hovering nearby.

"I didn't want to say it, Gianni," Don King says. "Now that you mention it, I am a child of God."



KING AFTER A 1954 ARREST FOR NUMBERS RUNNING.

DONALD KING DID not begin life in such a state of grace. On the day Pearl Harbor was bombed, in 1941, his father, Clarence, died in an accident at a steel mill in Cleveland, leaving his mother, Hattie, to fend for herself with Donald, ten, and six other children. King's mother used the insurance money to move the family to a better neighborhood, and young Donald drifted into the numbers business to make some extra money and eventually put himself through law school.

"It's interesting that the neighborhood he came out of was middle-class," says Christopher Evans, a staff writer at the Cleveland *Plain Dealer* Sunday magazine. "He chose to become a street guy."

Smart, tough, and tirelessly enterprising, King had a flourishing numbers racket and a wife named Luvenia Mitchell by the time he was twenty. "The Kid," as he was known in Cleveland, was part of a syndicate of five black businessmen who ran a numbers operation from a motel just outside Cleveland; according to police, the group took in $320,000 during one eleven-day period. King—then a handsome young man with flashy clothes and unexceptional hair—proved himself resourceful not only in maximizing the profits but in defending the business.

In the winter of 1954, he shot and killed a man named Hillary Brown, who supposedly was trying to rob one of King's numbers houses. King claimed self-defense and beat the rap, but he also came to the attention of Alex "Shondor" Birns, a psychotic, cigar-smoking gangster who'd been investigated by Eliot Ness. Birns began demanding that King pay him $200 a week for "protection." When King refused, he paid a steep price.

"I got a call in the middle of the night from King saying his house was blown up," says Carl Delau, a retired Cleveland police captain who spent thirteen years investigating King. "I says, 'How do you know?' He says, 'I'm looking at my front wall, and it's gone.' When I got there, he says, 'Shondor Birns done it.' "

King doesn't much want to talk about the bombing, or anything else from those days. "That s--- is so far behind me," he told me. "You're trying to get into a conversation that has no relevance to what's going on at this particular time."

But back then, Delau persuaded King to help him make an extortion case against Shondor Birns. A few weeks before King was supposed to testify against Birns, though, he was shot in the back of the head with a twelve-gauge shotgun. Miraculously, he was not seriously hurt. "He was in the hospital just a few days with shotgun pellets in the back of his neck and his head," Delau says. "They took some out and some just came out gradually through his ears."

King went on to testify against Birns in court, but defense lawyers tore him apart because of his background, and the trial ended in a hung jury, eleven to one (police later discovered Birns had paid off a juror). Throughout the late fifties and early sixties, King continued to be a success in business, buying a share of a popular Cleveland supper club despite harassment by the IRS. His first marriage ended, and he married Henrietta, his current wife, whose first husband had been a colleague of his in the numbers.

BUT ONE SPRING DAY in 1966, Donald King made the greatest mistake of his life. There are different versions of the story, but almost everyone agrees that Samuel Lee Garrett was a consumptive drug addict who ran numbers for King and weighed 75 pounds less than King did. He also owed him about $600. Cleveland police detective Bob Tonne happened to be driving by that day when he saw King, with a gun in his hand, kicking Garrett in the head as he lay on the sidewalk outside a smokeshop.

"When he saw me, King threw his gun over on the trunk of a car, and when I went to grab it, he kicked the guy in the head again," says Tonne, now mayor of Brooklyn Heights, Ohio. "The guy, Garrett, was lying there bleeding, moaning, 'I'll pay you, Donald; I'll pay you.' He died a short time later."

King has an explanation. "It was the frustration of the ghetto expressing itself," he says, claiming Garrett attacked him first. "It's unfortunate that the guy I fought with is a guy who expired in an untimely death. So that's no justification, but nevertheless there's 10,000 fights a day in the ghetto, and I had to have one that a fatality was involved with."

In another odd turn of Ohio justice, King was found guilty of second-degree murder by the jury, but the judge mysteriously set aside the verdict and reduced the charge to manslaughter. "Where it should've been," says King. "Had I been a church boy, I never would've went to trial."

King was sentenced to a one-to-twenty-year term at Marion Correctional Institute in Ohio. He got out in September 1971 after serving just under four years. "I didn't serve the time," he says now. "I made the time serve me. I educated myself." He created a persona—a charming, high-haired, Shakespeare-quoting fast-talker—and at the age of 40, he set out in a whole new direction.

"I had a very profound decision that I wasn't going to do anything statutorily illegal no more, as to the numbers," he says. "I knew that my vulnerability was in statutorily illegal things."

So Donald King went on to the next best thing: the boxing business.

GOING BACK TO THE DAYS OF JOHN L. Sullivan and Jack Johnson, boxing has had the aura of being marginally legitimate at best. "Mothers don't want their children to go into boxing, because this is a very sleazy-type sport," King says. "It's infiltrated with 'racketeers and mobsters.' And then you see in real life that the situation evolves and it has some significant truth to it. So nobody wanted to go into the sport. So that enabled an innovative American who just happened to be black like myself an opportunity to really carve out a niche in the wilderness."

King's ascent was astonishingly rapid. From his Cleveland restaurant days, he knew Muhammad Ali, whom he persuaded to take part in a 1972 exhibition to raise money for the only black hospital in Cleveland. Though the benefit raised about $80,000, the hospital still closed. King, however, was on his way.

His next stop was Jamaica, where Joe Frazier was defending his title against George Foreman in early 1973. Just before the fight, King managed to ingratiate himself with both champion and challenger, but he went to the bout with Frazier's entourage. "Yank [Durham, Frazier's manager] gave me a ringside seat on his side of the ring," King says. "The first round, George hit Frazier with a devastating punch that sent Joe leaping into the air. Every time he'd strike Frazier, I'd move closer to the end of the row, toward George's corner. By the time the fight ended, a second-round TKO, I was on George's corner. . . . I came with the champion and left with the champion."

RING CYCLE 'WHAT DON KING DOES IS BLACK-ON-BLACK CRIME,' SAYS FORMER CHAMP TIM WITHERSPOON.

MUHAMMAD ALI AND KING IN THE EARLY SEVENTIES.

The same supple business sense made King one of the main promoters of the legendary "Rumble in the Jungle" title fight between Foreman and Ali in Zaire in 1974, for which each fighter was paid $5-million. "That remains the finest piece of maneuvering and salesmanship that I've ever seen," says Dr. Ferdie Pacheco, an NBC fight commentator, who was there as Ali's physician. "It was unheard of for each fighter to get 5 million bucks. And to promise the Zaireans that he was going to fill the stadium and they were going to make money. He literally put his life on the line. He was one step away from the firing squad."

But Ali won the fight, and King went on to dominate the heavyweight division for most of the next two decades. "King wound up controlling a champion," says Pacheco. "And after that, it was like a daisy chain. Because if you get a guy who beats your champion, you can control him because you've got the options on his future fights."

Ali, Larry Holmes, Tim Witherspoon, and Michael Dokes were just some of the champions King promoted over the years in fights like the "Thrilla in Manila" rematch between Ali and Frazier and the "Crown Affair" doubleheader. But for every triumph, there seemed to be a serious scandal attached to King's name.

In 1977, the U.S. Boxing Championships, a nationally broadcast tournament that King staged, collapsed after ABC producer Alex Wallau discovered that fighters' records had been faked and ratings had been fixed. King denied any wrongdoing. In 1985, he was brought to court on a 23-count indictment for tax evasion. The charges against him were dismissed, but his longtime aide Constance Harper was found guilty and got a stiff sentence. In gratitude, King declared, "Only in America!" to any reporter within earshot and invited jurors to a fight. Later on, he bitterly reflected that he had been picked on because of the color of his skin.

But some of King's tactics also angered black fighters. Larry Holmes, who once set a heavyweight-championship record with eight consecutive knockouts, says that King took 25 percent of his purses while his trainer and lawyer took another 25 percent, leaving him with only 50 percent of the earnings for spilling his blood in the ring. "It was robbery," says Holmes, 41, who prefers not to say anything good or bad about King these days.

King is not so demure. "Whatever I got from Larry I deserved!" he says. "He couldn't draw flies to a dump. I had to work with Larry Holmes on his personality, to make him a big star."

BUT KING HAS NOT BEEN ABLE TO dismiss so easily charges from another former champion, Tim Witherspoon. A boyish and affable bruiser from Philadelphia, Witherspoon, 33, became a King fighter without knowing it in 1982, when his former manager gave King a hidden interest in him. He soon became aware of his new patron; just before a fight in Cleveland, Witherspoon developed an ear infection and King summoned him to Ohio, supposedly to tell the media why he wouldn't be fighting.

Instead, Witherspoon says, he found himself facing King and men identified as state boxing officials, who suspended his license because he wouldn't fight. "People around me were saying I was never gonna fight again," says Witherspoon. "And then Don King called me up and said, 'Look, the commission is me, so if you sign with me, everything will be all right.' "

After a few weeks of no money and dwindling prospects, Witherspoon essentially signed himself into indentured servitude to King and his son Carl. "He said, 'In order for me to lift this suspension, you gotta sign with Carl King as a manager and me as a promoter, or else there's no deal,' " Witherspoon recalls. "And he said, 'Don't come in if you're going to bring a lawyer.' " The fighter claims he was given four contracts to sign. The first made Don King his promoter; the second made Carl King his manager and entitled him to 33 percent of all his earnings. The third contract was similar, except it gave Carl King a total of 50 percent of the earnings—an illegal arrangement in New York, California, Nevada, and several other states. The fourth contract was blank, but Witherspoon, eager to get his career on track again, signed it and took a $1,500 bonus.

From there, Witherspoon's fortunes seemed to go steadily downhill, even as he won two heavyweight championships. When he beat Greg Page for the World Boxing Council title in 1984, he got a mere $41,498, instead of the $250,000 he was expecting. Carl King got $125,000.

Witherspoon took an even worse beating, physically and financially, in 1986 when he defended his new World Boxing Association title against Frank Bruno in London. The live gate at Wembley Stadi-

Photograph by Tony De Nonno/Globe Photos.

CLOCKWISE FROM TOP LEFT: KING WITH MICHAEL DOUGLAS AT DONALD TRUMP'S 1987 BOOK PARTY; WITH TRUMP AND GEORGE BUSH BEFORE THE ELECTION; A TRUMP SHUTTLE AD WITH NORMAN MAILER IN 1989.

um brought in more than $2 million; Witherspoon, however, was promised only $550,000, minus training expenses. After a punishing struggle, he knocked Bruno out, but back home, he was in for another major disappointment: a check for only $90,094.77 from King.

"I said, 'You're crazy!' " Witherspoon recalls. "I had a concussion, I couldn't see out my right eye, my left was messed up, and I couldn't walk because of my back. . . . When I said I was only getting $90,000, no one believed me. I had to show them the check."

Admittedly, Witherspoon was no Boy Scout. He smoked pot in the weeks before he won the WBA title from Tony Tubbs, and when he tested positive in a postfight urinalysis, King had to intercede on his behalf. But since then, Witherspoon has filed a multi-million-dollar lawsuit against Carl and Don King for fraud and misrepresentation, among other charges. "I'm supposed to hate him," Witherspoon says in a hesitant voice. "I guess I do. But I just want justice."

Naturally, King sees nothing wrong with the way he treated Witherspoon. "I did everything in my power to save him," he says, "only to have him try to stab me in the back. [He's suing me] because he believes what others have told him. It's all perception. There's absolutely no fact or substantiation."

BUT A FEW WEEKS AGO, WITHERSPOON got a call from King asking him to come to Las Vegas. He found his old boss in a grim, reflective mood. "He looked bad; he looked worried," Witherspoon says. "He said, 'Man, I really need you, Tim.' He said, 'All that stuff I did to you, man, I'm sorry.' "

Of course, King is a master role-player when it comes to negotiations, but the year since Tyson's defeat in Tokyo has been hard on him. "Don seems to be enjoying himself less," says Bobby Goodman, who runs boxing at Madison Square Garden and worked for King for more than ten years. "He used to take himself far less seriously." Especially before Evander Holyfield, 28, the superbly conditioned athlete promoted by King's rival Dan Duva, easily knocked out Buster Douglas in October and put the title far out of King's reach for the first time since the seventies.

King tried to strike back quickly. He got letters from the major boxing organizations that seemed to support his contention that Holyfield should be stripped of his title if he did not fight Tyson as top contender within six months. "It was no trickeration," he says. But his effort got bogged down in legal motions, and Holyfield wound up signing to meet the revived and enlarged George Foreman in a $40-million Atlantic City bout, leaving King out in the cold again.

"Now he's absolutely berserk," Dan Duva says gleefully. "He can't deal with the fact that he's not in control. A good businessman would try to negotiate a deal where he could fight the winner. But he can't do that. Because he doesn't want to negotiate where someone else has the upper hand."

But the worst news of all for King was still to come. What began as a seemingly small argument over vanity and pride cost King not only his main source of media exposure but also his base of power and financial strength in boxing: his long and lucrative relationship with Seth Abraham, then HBO vice-president of sports programming. Abraham, 43, a precise and natty Brooklyn guy who favors suspenders, had been one of the main architects of the tournament in which Tyson won the unified heavyweight title.

He and King were considered boxing's oddest couple, but their relationship was among the few enduring ones in a sport where partners regularly turn into blood enemies overnight. They'd done dozens of fights together, and as of last fall, Abraham was on the verge of signing a ten-fight deal with King and Tyson for $85-million when negotiations suddenly collapsed.

The problem seemed mild at first; King and, especially, Tyson were unhappy about critical comments made by HBO commentator Larry Merchant during previous broadcasts. Abraham agreed to allow filmmaker Spike Lee to do a prefight video piece instead. The result was a col-

Photographs: top left, John Barrett/Globe Photos; top right, Rick Maiman/Sygma; bottom, Jon Simon/Gamma-Liaison.

lection of arresting black-and-white images and rambling complaints about racial oppression from King and Tyson; *The Village Voice* called it "Raging Bulls---." But soon, another, more serious disagreement arose.

"The WBA and the IBF wouldn't strip Holyfield, and they sanctioned Holyfield-Foreman as a title fight," says Abraham. "So Tyson was not in line immediately for a title shot with Holyfield. That was a problem. We had bought a ten-wheel vehicle from Don, and two of the wheels fell off. But Don still wanted the same sticker price."

When King refused to come down from $85 million, the fighting between the two old friends quickly turned uglier. "Don and I had a very unpleasant dinner at Bravo Gianni," Abraham says. "We weren't making a public nuisance of ourselves, but I noticed the captain and the waiters were avoiding us."

AFTER THE TYSON-HOLMES FIGHT.

NEW BARNUM 'THIS IS THE LAND OF OPPORTUNITY,' SAYS KING. 'ONLY IN AMERICA.'

BY THE TIME TYSON beat Alex Stewart in early December, the deal was dead, and soon King was announcing he'd signed "a $120-million deal" with HBO's competitor Showtime to put together his own schedule of pay-per-view programming titled "King-Vision." "It was more that he didn't want to sign with them than he did want to sign with us," one Showtime executive admitted. "We're actually not putting that much money into it."

Weeks later, King was still fuming. "He was saying terrible things about Seth Abraham in Las Vegas," Tim Witherspoon says. "He said, 'I taught that honkey everything I know. Now he's trying to tell me what the f--- to do.' " Abraham is trying to maintain a little more equanimity. "Our friendship is in cold storage and our business relationship is over," he says. "I would say what the future holds for Don is uncertainty. No one knows what this deal he has with Showtime really is. And on top of everything else, he's facing something that he's never faced before: me."

As the new year got started, King's empire seemed on the verge of collapse. First, Julio Cesar Chavez, the Mexican junior-welterweight champion who'd been the other star in his stable besides Tyson, defected to promoter Bob Arum, King's bitter enemy. Then reports circulated that Tyson was getting restless waiting for a title shot and that he was taking his frustration out on King. And worst of all, word was getting around that King himself was having to put up most of the money for Tyson's March 18 nontitle fight against Razor Ruddock at the Mirage in Las Vegas.

"It won't work," Bob Arum crowed. "King has never done anything without other people's money. He's never done it with his own money. So the leopard don't change its spots."

When I called King in Las Vegas last month, he got testy after I started asking him about the money behind the Ruddock fight. Yes, it was true that Steve Wynn, who was acting as host of the fight at the Mirage, wasn't putting up much money. Wynn, who'd once told a reporter, "The Kings and Arums of this sport are unbelievable—you just can't comprehend the subnormal creatures that crawl out from under the rocks," was being much more gracious about his new partner now, saying, "Arum's the one I really don't care for." But if he wasn't putting up the money, who was?

"It's a $120-million deal with King-Vision," King said. "KingVision is a joint venture with Showtime." Then who was actually getting that money and who was paying it? "Tyson's getting the money," he said irritably. "I'm paying it. So that ends there." He refused to say how much Showtime was giving him to pay Tyson and put the fight on.

There was a moment of silence, and you could almost hear the lights going on and off on the Strip and the sound of the roulette wheel going around. Whatever the actual mechanics of the deal, the Ruddock fight may be the greatest gamble of King's career—and not just for financial risk.

In the worst-case scenario, some speculate the fight might not come off for economic reasons. Or Tyson could show up for the Ruddock fight looking like he did in Tokyo and lose badly. That would leave King with options on Ruddock, a formidable opponent but one the winner of Holyfield-Foreman could avoid for a long time. Even if Tyson does win, the winner of Holyfield-Foreman could deny him the options he's used to.

One way or the other, though, it seems inevitable that Tyson will get his title shot, and King is already beginning a comeback. He recently went down to Mexico and lured Chavez back from Arum. Since then, he's even been making friendly sounds about Evander Holyfield's manager, Ken Sanders, despite his having said that Holyfield lacked the "testicles" to be a true champion.

"I think Evander can be saved," he told me. "One day he will seek a parole from his mental incarceration. And when he does, I would like to be standing by his side, helping him free himself from the shackles and bonds."

People who know King sense a familiar theme starting. "Don King will be around as long as there are black fighters he can do the black-on-black rap with," says Larry Holmes. "Because no one does black on black better than Don King."

"Only in America," says Don King. "Land of opportunity." ▬

Photograph by Colorsport/Sipa.

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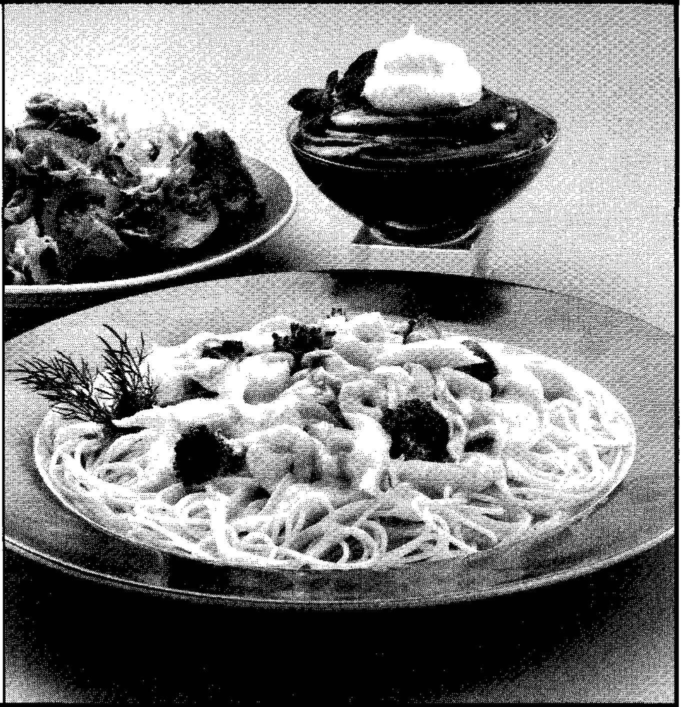

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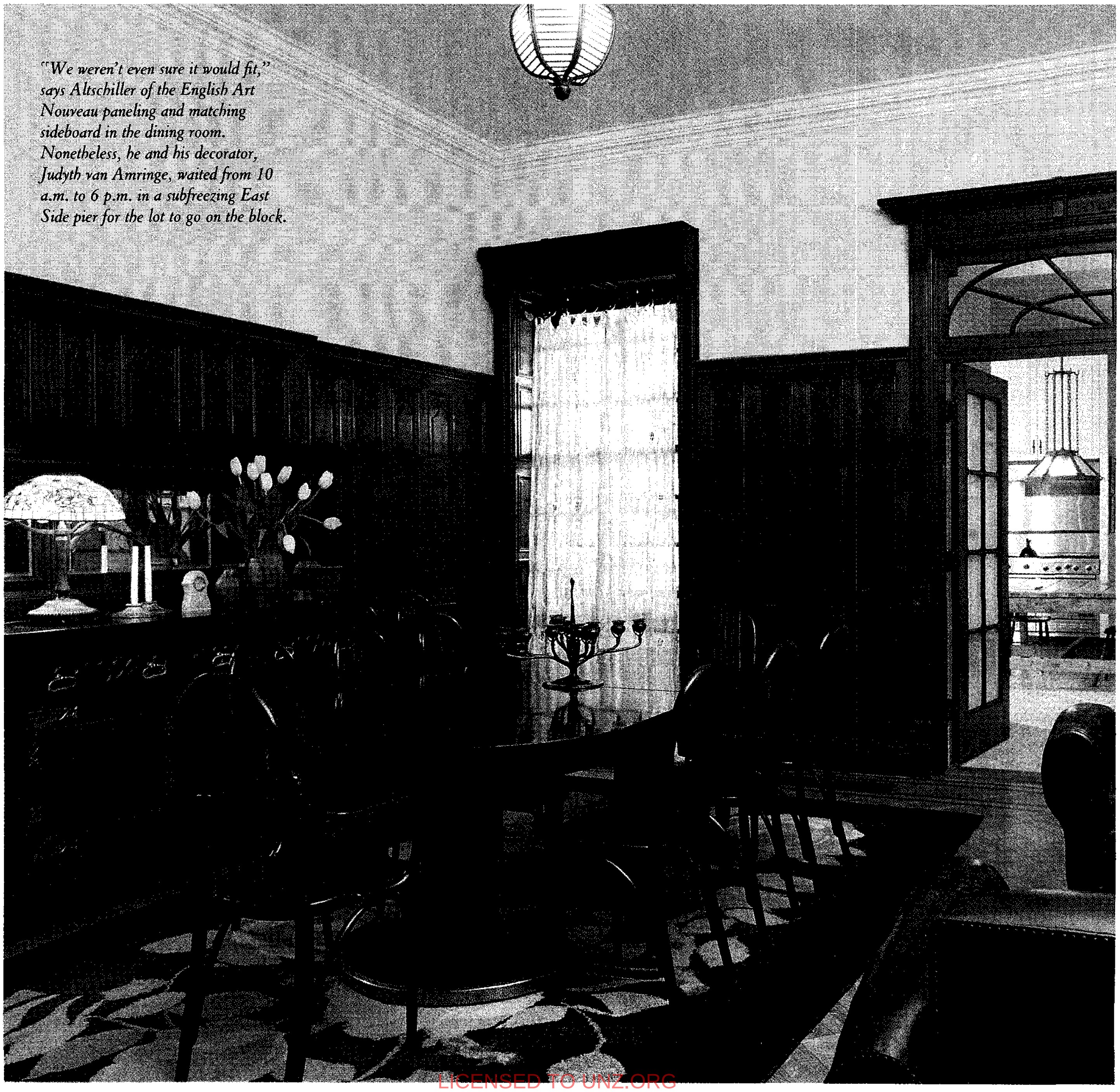
Restoration Dram

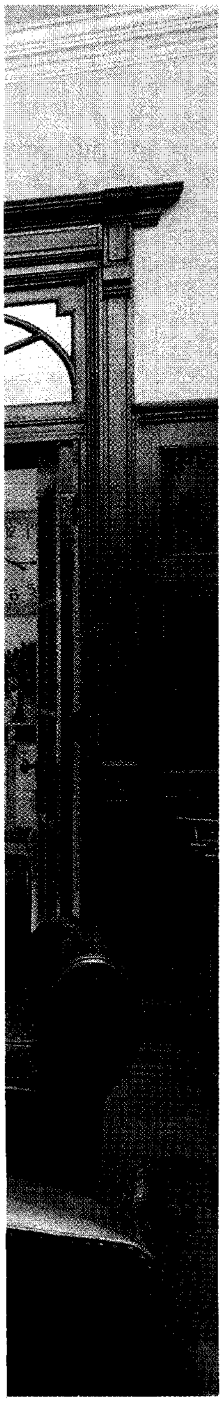
MORE THAN MONEY, MAYBE even more than taste, it takes stamina and courage to pull together a really great apartment. When advertising executive David Altschiller bought adjacent stories in a long-since-subdivided Upper East Side mansion, there was no staircase connecting the floors, no antique paneling in the dining room, no kitchen



"We weren't even sure it would fit," says Altschiller of the English Art Nouveau paneling and matching sideboard in the dining room. Nonetheless, he and his decorator, Judyth van Amringe, waited from 10 a.m. to 6 p.m. in a subfreezing East Side pier for the lot to go on the block.

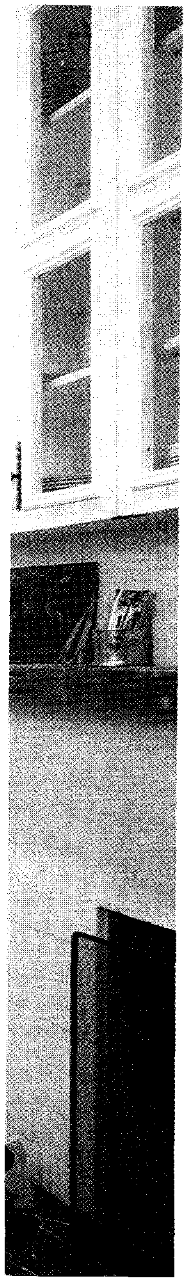
By
MARILYN
ETHANY

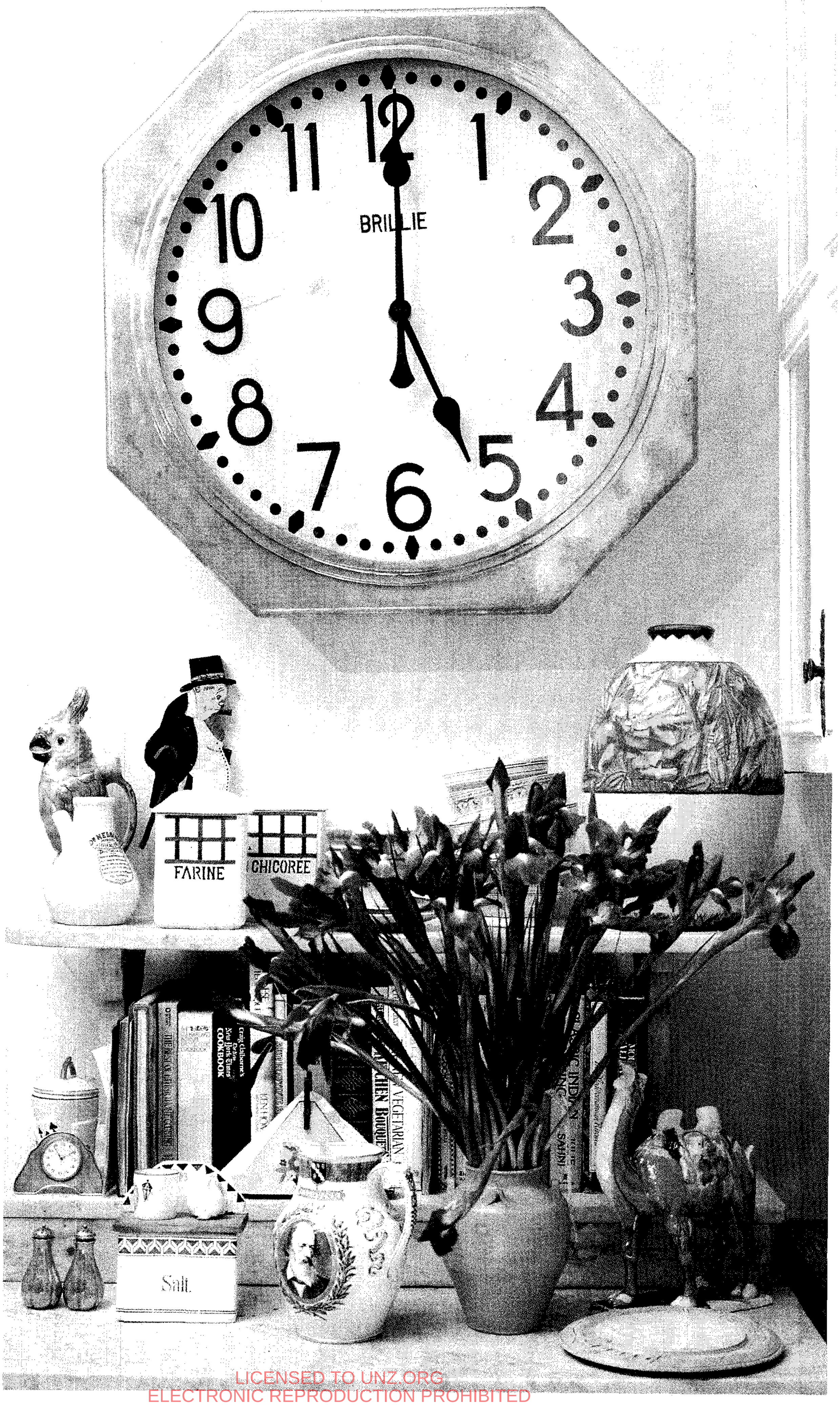
Photographed
by
ALEX
McLEAN

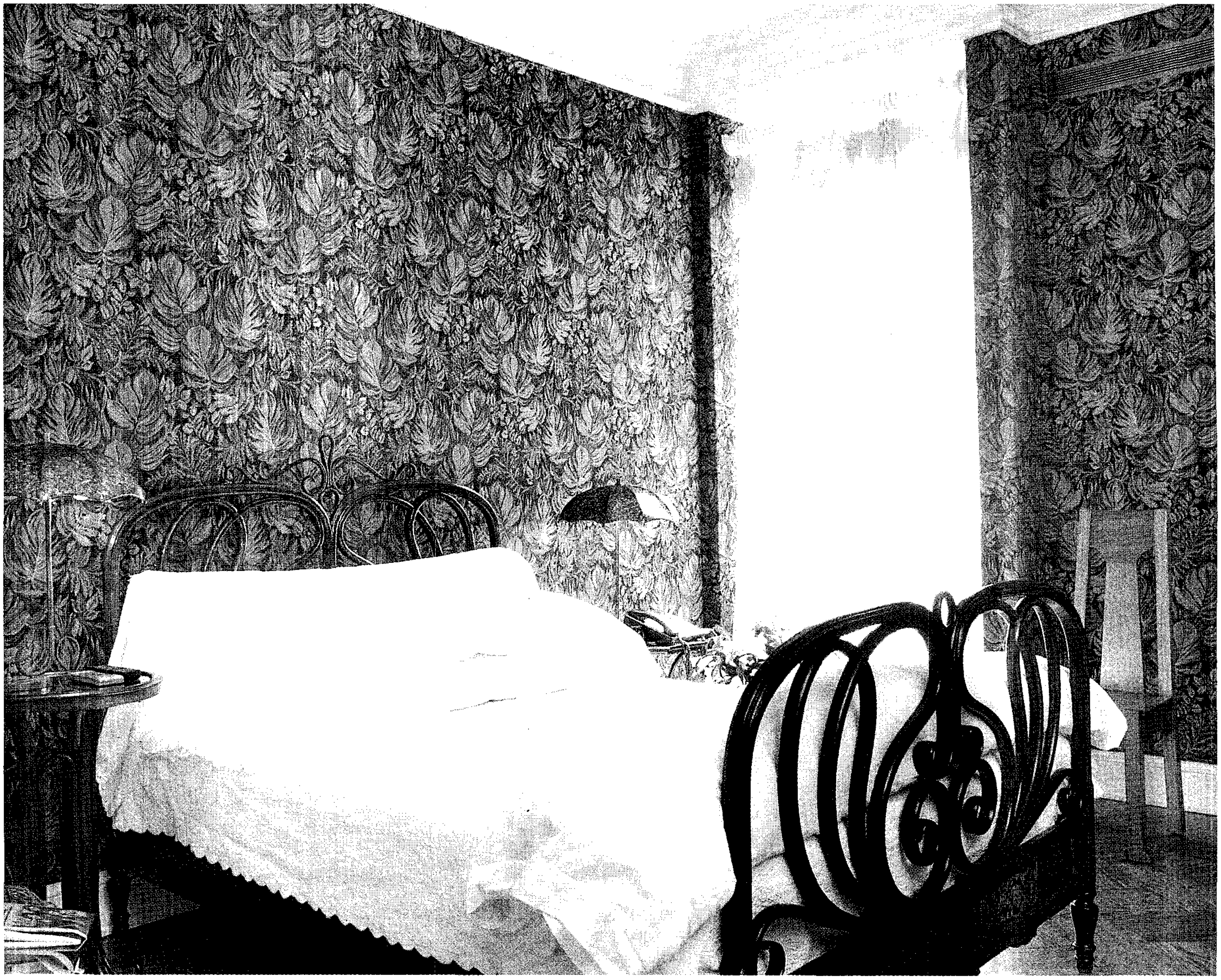


in what had once been the musi room. In fact, there was little distinctive detailing except for som leaded windows and late-nineteenth-century mantels and woodwork. Bu today, the entire duplex looks of piece with those few remainin clues. Between then and now, a lo of sawdust flew, and Altschiller an his decorator, Judyth van Amringe indulged in some feats of shoppin derring-do.

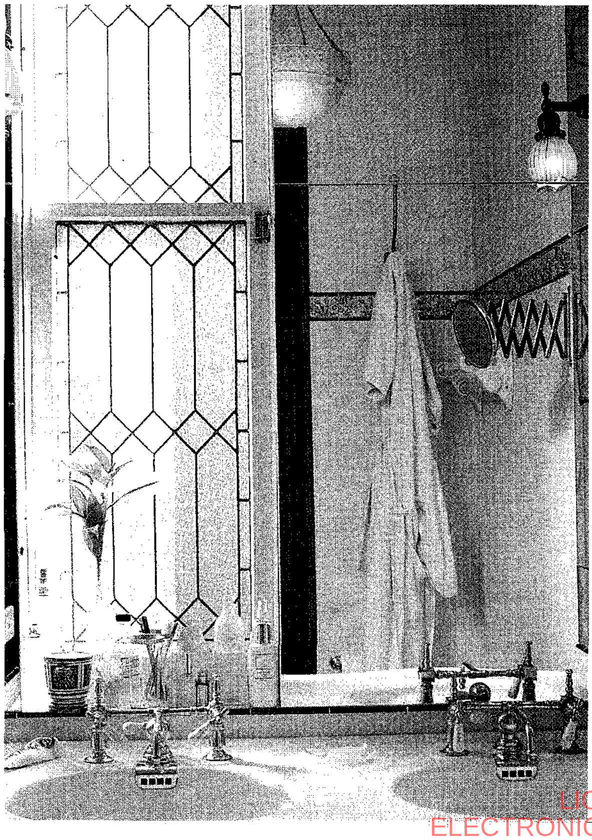
e Brillie railroad-
ion clock in the kitchen
l the marble baker's
inet beneath it were
ight in Paris. "The
rage was in the
pping," Altschiller says.




BRILLIE
FARINE
CHICOREE
Craig Claiborne's New York Times Cookbook
VEGETARIAN
Salt



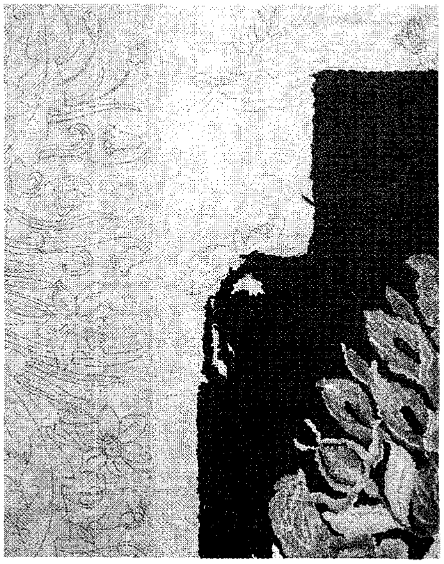
"IF I SEE SOMETHING BEAUTIFUL, EVEN IF I DON'T QUITE NEED IT AT THE TIME, I OFTEN BUY IT ANYWAY."



Before the fabric went up on the bedroom walls, van Amringe had it dyed to match a sample that she'd soaked in coffee. The mantel is Napoleon III, and the bed is by Thonet.

* * *

Altschiller bought the double bathroom sink (left) at a Paris flea market for $200 and stored it for a decade before he had any use for it. When van Amringe found the hooked rug (right) at a New Jersey antiques fair, she liked it all the better for being unfinished.

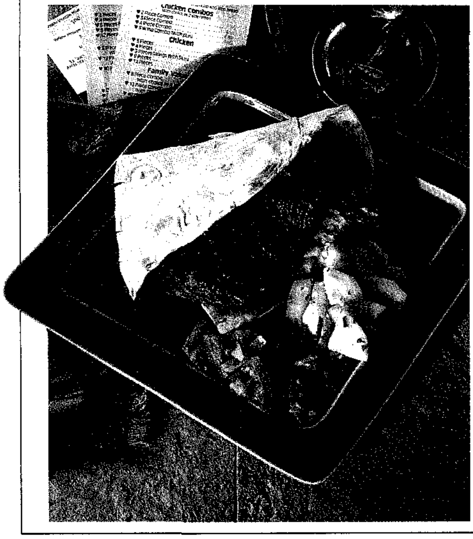


BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Fare Is Fowl



On Lexington Avenue, Koo Koo Roo, the take-out/eat-in chicken house, has folks crowing with joy over the taste of a flame-broiled skinless chicken. Mind, this is no barnyard barbecued bird but chicken that is marinated, then cooked in spices that are delicious and dietetic. Most unusual is how the chicken is snuggled in a large piece of soft, floppy lavash bread and accompanied by two salads (you choose from cucumber, onion, lentil, cracked-rice, tomato-and-onion, and warm pinto-bean). Koo Koo Roo combos begin at $4.50 for two pieces (plus bread and two salads) to $17.50 for a dozen pieces plus sides to $45 for the party pack (feeds fifteen to twenty). **—Barbara Costikyan**

KOO KOO ROO/*792 Lexington Avenue, near 61st Street/355-1100*

Shop in The Name of Love

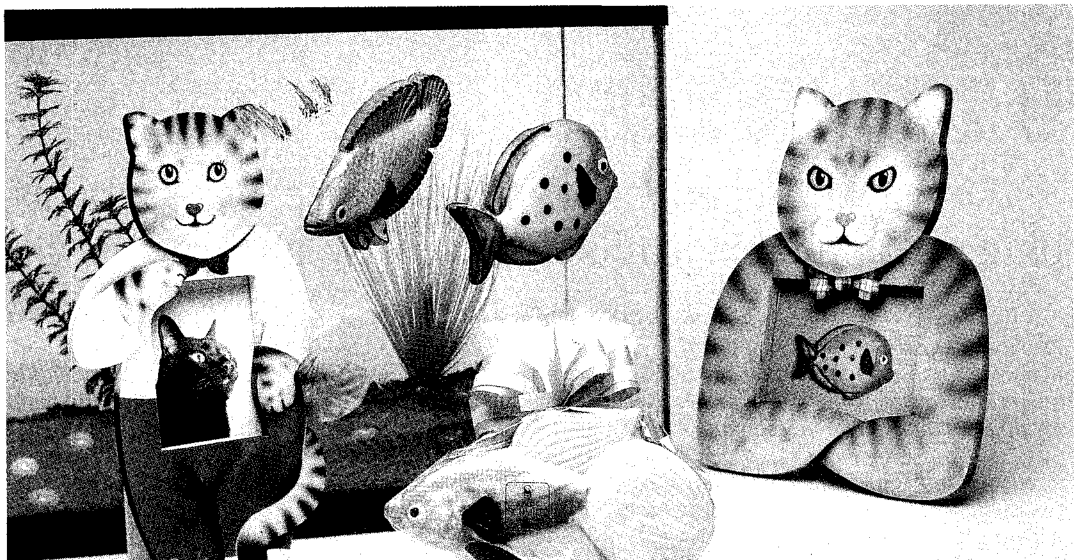
"It's like a jumble sale," says *Metropolitan Home*'s Arlene Hirst, "but everything is the highest-quality jumble." And for those of us who couldn't ante up $500 to attend the opening-night *Metropolitan Home* Show-House Gala—and visit its Street of Shops—the Met Home shop lets us get in on the bargains. Michael Graves teapots and Ralph Lauren linens, Mario Buatta pillows and Milano candle lamps, Marimekko cottons and All-Clad copper pans—all at 25 percent off retail. More than 500 artists, designers, and manufacturers have contributed their wares, and every penny of the shop's proceeds goes to DIFFA (Design Industries Foundation for AIDS). So after you ogle the glamorous show houses, you can drown your sorrows over the state of your own home by indulging in some of these elegant treasures. (From $8.50 for Mark Rossi's "flatware" brooches to $120 for Susan Eslick's hand-painted ceramic platter to $695 for Richard Ginori's demitasse sets.)

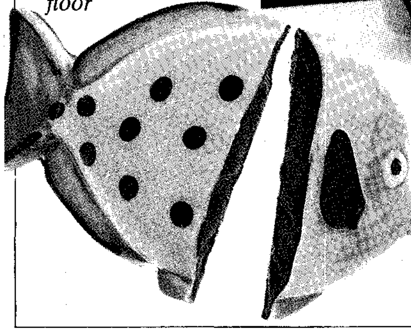
METROPOLITAN HOME SHOWHOUSE *2/115 East 79th Street/Through March 31/Call 288-0606 for hours/Admission $15*

Photographs: top, Ellen Silverman; bottom, Andrew Garn.

Frame To Please

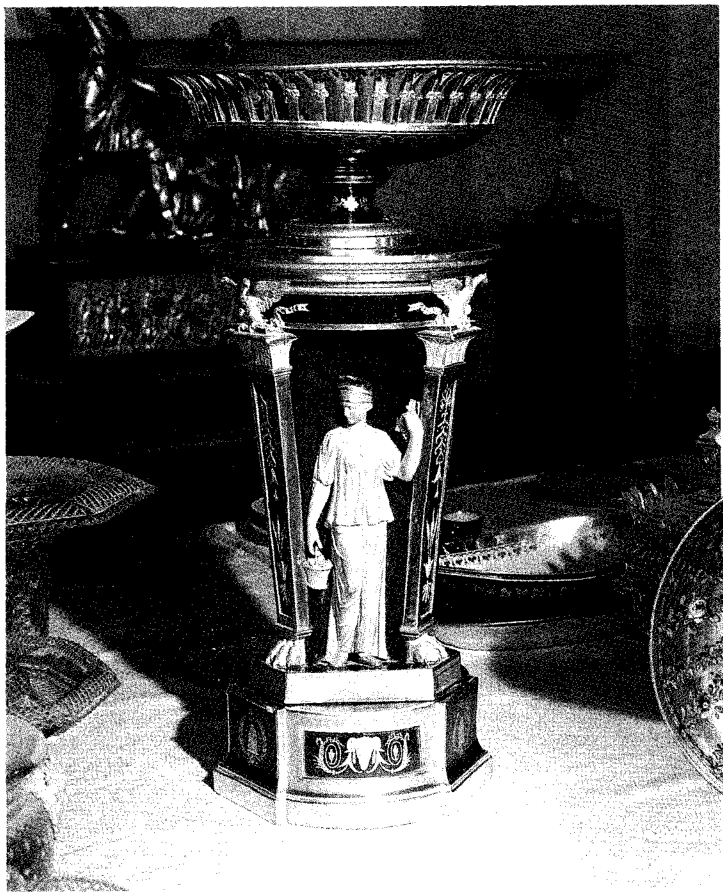
One has a quizzical air, another a sly look, a third a grouchy demeanor, yet each of these little kittens is a charmer. The frames are jigsawed in Italy by Dodo, and—unlike their live counterparts—these kittens will quietly crouch on a nursery shelf ($88). SAKS FIFTH AVENUE/*Eighth floor*





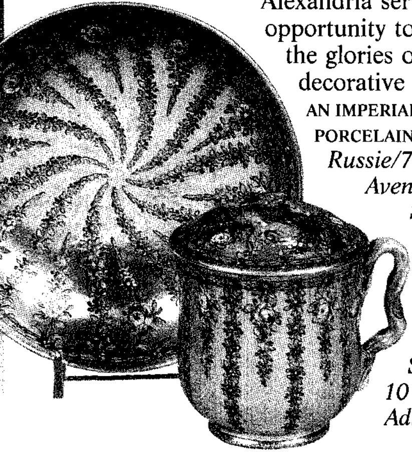
Fish Fulfillment

These game and tropical fish may look like the real thing, but they taste even better. That's because Joseph Schmidt's finny creatures are delectable chocolates ($9.95). PETAK'S/*1244 Madison Avenue, near 90th Street/722-7711*



Royal Setting

Nancy ran into problems when she ordered new china for the White House, but Empress Elizabeth of Russia had an entire factory at her disposal to produce the numerous place settings required for *her* lavish entertaining. In fact, the Imperial Porcelain Factory spent years turning out thousands of dazzling pieces—at astronomical cost. Now, to celebrate the 140th anniversary of A la Vieille Russie's founding in Kiev, the company has put together an extraordinary exhibit of more than 500 examples of Russian Imperial porcelain created for Elizabeth, Catherine the Great, Paul I, and Alexander I. Included in this astonishing collection—the largest ever displayed outside the Soviet Union—is china commissioned for the palaces and yachts of Peterhof, along with the famed Guriev and Alexandria services. It's a rare opportunity to glimpse the glories of Russian decorative porcelains. AN IMPERIAL FASCINATION: PORCELAIN/*A la Vieille Russie/781 Fifth Avenue, at 59th Street/752-1727/March 15 through April 20, Monday through Saturday 10 a.m. to 5 p.m. Admission $10*



Photographs: top, David McGlynn (2); bottom, Helga Photo Studio.

The Insatiable Critic/Gael Greene

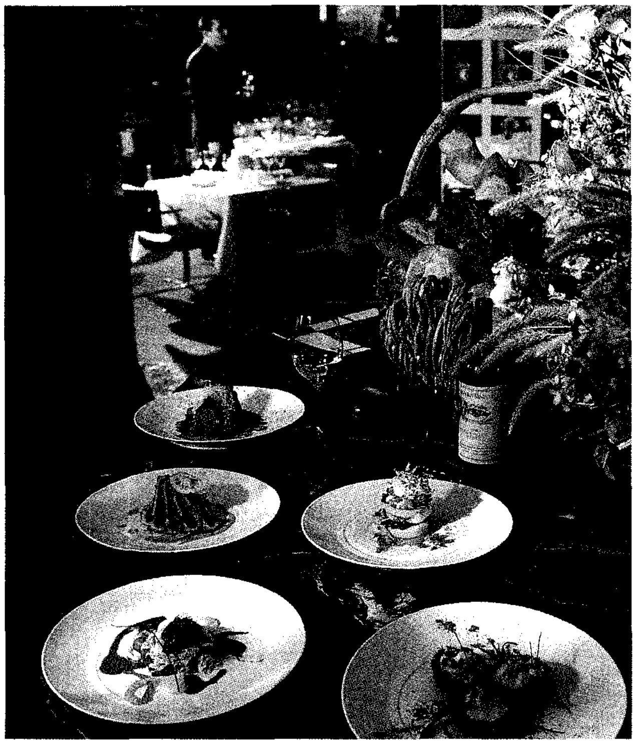
BACK TO THE FUTURE

"...Given his mentors, it's no surprise that Thomas Colicchio's cooking is complex. Unlikely herbs fly all over the place..."

TELL ME A RESTAURANT WHERE I CAN SOFTEN *my banker's heart. I need a spot for fussy gourmands from France. I want a quiet romantic hideaway. Is there a secret place you love that's not on everyone's must list?*

The answer is **Mondrian,** plush, tranquil, as sedate as your banker's boardroom, with discreet corners where a kiss could not possibly offend. The welcome is warm, the service almost top-notch (except when the waiters collide), and with Thomas Colicchio at the stove, Mondrian is the ideal classroom to show your most pampered French chauvinist what American chefs are up to. Expect aristocratic little greens and grasses, winter tomatoes that defy the season with their flavor, sashimi-grade tuna so fresh it's still swimming, scallops only a Maine diver could harvest, fingerling potatoes so refined they deny their humble rooted beginnings.

Chestnut-crusted foie gras, seared to a perfect melt, with onion purée and lingonberries. "American foie gras . . . *hmmm.*" Your Gallic chums will purse their lips. "Not bad at all." Grudging admiration. Those inbred potatoes layered with feathers of parsley and drizzled with caviar. "What a work of art." The swiftly glazed scallops on tarragon coulis with a touch of tomato compote and roasted fennel. A nod of the head. And they'll find the sparkle of tuna-and-salmon tartare, with its prize tuna belly, so impressive they'll forgive the elusiveness of sea urchin in the vinaigrette.



MONDRIAN: *Cuisinary dazzle in a plush, sedate setting.*

A few sips of the American Pinot Noir our captain suggests—Étude 1988—may prompt the most fervent French-wine merchant to murmurs of unabashed approval.

Even as an adolescent, Tom Colicchio couldn't stay out of the kitchen. He cooked with his mother and grandmother, moving on to a prep-work job at the New Jersey country club his parents belonged to. From the Quilted Giraffe, he went to the Gotham, then Rakel, with time for three months in André Daguin's Auch kitchen and a month absorbing the fanatic gospel of Michel Bras (in middle-of-nowhere France). Given his mentors, it's no surprise that his cooking is complex. Unlikely herbs fly all over the place. Onion marmalade. Fig jam under Parma ham. And most of the time, his flights of fancy seem to work.

At the next table, a woman attacks everything with her salt shaker. Underseasoning *is* an occasional blip. Young and very rare venison with pumpkin wonton definitely needs a hit. And even that magnificent tuna, seared in a thick chunk and then sliced, is a bit bland in spite of a cracked-pepper crust, but I love its white-bean "stew" with tangy lemon confit.

Next to Le Bernardin's ethereal rendition, Colicchio's sea-urchin roe in shallot butter with crab, peas, and potato purée in three spiky shells seems distinctly earthbound, but it's delicious. In a typical Colicchio touch, a sprinkling of curry dust and shards of pepper on the plate are added "just for their scent." Risotto pancakes with wild mushrooms, oyster root, and smoky pancetta make a hodgepodge that would be a joy for brunch but seems heavy as a starter.

I might wish for a less gentrified chicken—these small chunks with their crackle of skin are a tease. But the crab and cabbage in tomato-cardamom broth has a lovely tart sweetness. The lamb is first-rate. One evening's ricotta-and-sardo-stuffed ravioli are a triumph. A special of Columbia River sturgeon—rich and marbled as a prime steak, sauce heady with sweet garlic, served with artichoke and shiitake—is splendid, as is monkfish on flageolets and white beans with crisp fried onions, and squab with huckleberries and creamy parsnip gratin. The teeniest chops, a button of kidney, tiny slices of liver, olives, and house-made sausage enliven saddle of rabbit with potato ravioli.

Colicchio dreams up desserts, and everyone on his team delivers them. The innocuous timbale of chocolate ganache that unleashes a waterfall of chocolate (its bay-leaf syrup is not ghastly at all). Warm banana tart like a giant satellite dish propped up on little "Tootsie Rolls" of chocolate with chestnut ice cream and a swirl of caramel. Lace cookies rolled around sweet mascarpone, served with honey-thyme sorbet. And the chocolate tasting: intense silken sorbet, wondrous pot au chocolat, a miniature ganache, and dacquoise wrapped with a ribbon of thin chocolate cookie.

The bread is like pastry, too, now that baker Amy Scherber is installed in the kitchen. Every day brings another sampler of her art—crusty olive bread, warm rich focaccia, prosciutto bread, and sesame-studded twists as chewy as a bagel (within a month, you'll be able to order her bread to go).

Perhaps Mondrian's ambition and price tag belong to the exuberant eighties. With a high-priced wine, the six-course, $65 tasting dinner could cost more than $200 for two. But in a bow to the new economics, there is an à la carte menu one can dance through, sharing or skipping dessert (for health or the pocketbook), with entrées from $20 to $32, at lunch $16 to $24. If

Photographs by Lisa Bogdan.

you're seeking cuisinary dazzle and a haven from the midtown madding—and no one is challenging your junk bonds—you may actually decide it's a bargain.

Mondrian, 7 East 59th Street (935-3434). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Saturday 5:30 to 10:30 p.m. A.E., D.C., M.C., V.

MARCH: *Wayne Nish's ambitious cooking.*

March IS AN ACT OF FAITH AND OPTIMISM, A rebirth in the narrow townhouse where once Brive thrilled and, before that, Bobby and Karen Pritsker played out scenes from a marriage at their brilliant Dodin-Bouffant. In the end, Brive faded. But March is crowded, playing to a full house. That proves that genius isn't enough. In fact, that proves that genius may not even be necessary.

Having left the security of La Colombe d'Or to make it on their own at a shaky moment for upscale dining, chef Wayne Nish and his partner, Joseph Scalice, seem to have found an audience for their $45 prix fixe. The whimsy is gone, along with Pritsker's eclectic antiques, but the handsome Gropius tapestry banquettes remain. There is a fire crackling in the fireplace, and a pleasant welcome. Snow furs the garden in ermine. The room is brighter and lighter now and seems to have grown, tiny tables in almost claustrophobic intimacy, but it still feels as if one were dining in someone's home. Handsome "Biedermeier" chairs, Art Deco chandeliers, and odd bits of pretty china intensify that fantasy.

There's not a murmur of pretension. Indeed, the service can be almost too casual (although I'll grant our server may have been unnerved by the angst of pleasing me).

Tonight I'm happy here, cheered by two wonderful half-bottles of wine my guest and I are sharing in March's lovely crystal, a Phelps Chardonnay and a Cabernet from Clos du Val ($33 together). There is an Oriental rug on the floor and one in needlepoint on the wall, somewhat quieting the din, and we have chosen well. After Nish's signature giveaway—his exquisite raviolo of spaghetti squash and pear in a wonton skin afloat in an acid pool of tomato water—come savory rabbit sausage with bread pudding (it could be moister) and a perfection of lobster, with barley risotto and the provocative tingle of shiso leaf. Thick, crusty red snapper sits in a puddle of broth with diced celery root. The chicken is boned, under crispy skin, salty and good, substantial with its bouquet of fabulous greens and a squiggle of aïoli. Grapefruit sorbet and grapefruit slices splashed with gin make a perfect finale.

Nish is earnest and serious. He came to his true love late, from the printing business. He was already in his thirties and on his honeymoon when he walked into Fredy Girardet's restaurant outside Lausanne (carrying an ode to Girardet in this magazine). What he tasted that day made him decide to make his hobby a profession.

Barry Wine gave him his first job, at the Quilted Giraffe. At Colombe d'Or, he worked with a Provençal palette. Here, his obsession has him smoking his own salmon and cooking fish with an ingenious technique that combines sautéing and steaming for the ultimate delicacy of texture. In the morning on his way to work, he shops Chinatown for leafy mustard greens, bok choy, snow-pea fronds, baby spinach, and vegetables whose names he doesn't know. But not all of his inventions really work. A spectacular cider sauce graces acorn squash but does nothing for shrimp that are supposedly the star of the dish. Seared salmon with tomato salad seems equally uninspired. The liver is fine, but itsy bits of carrot in butter taste like baby food.

Angus sirloin, aged in the house, too cooked (a misunderstanding), comes with sublime garlic-potato purée. And the salmon under its fabulous crunch of skin should be rarer, too (we didn't specify, no one asked).

For a $10 supplement (happily, the only extra on the prix fixe), taste six of March's desserts—or concentrate on the warm chocolate cake with pear sauce and a swirl of caramel, hazelnut torte under frothy lemon cream, or mascarpone pudding perched on a chocolate macaroon in a sea of deep, dark espresso sauce.

There are wizards and there are hopefuls. At the moment, Nish may not be a candidate for the Gastronomic Hall of Fame, but he certainly seems to be pleasing the crowd at March.

March, 405 East 58th Street (838-9393). Dinner, Monday through Saturday 6 to 10 p.m. A.E., C.B., D.C., M.C., V. ■

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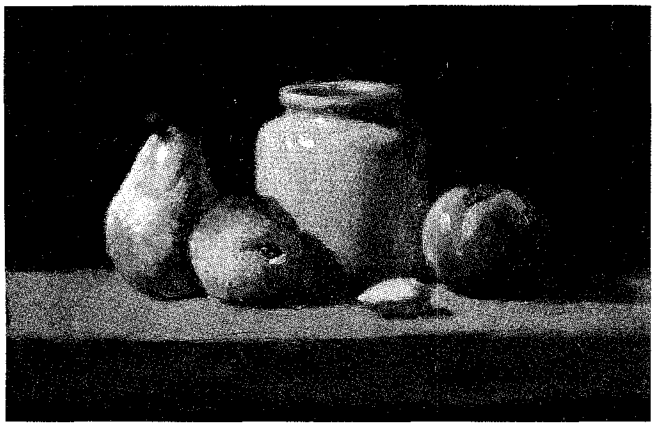
Best Bids/Andrew Decker

FIRESTONE THEATER

"...Christie's is selling off a remarkable and varied private collection of French porcelain, paintings, drawings, and furniture..."



A Robert Kulicke at Tepper.

THE LUBIN GALLERIES AND TEPPER GALLERIES, which specialize in more ordinary items than do their uptown counterparts, hold auctions every two weeks, always on Saturdays and always with previews a day or two before. Lubin's and Tepper's are country-style auctions full of a little bit of everything, mostly household furnishings and decorative paintings rather than their more valuable sources of inspiration—a Louis XV–style desk instead of an eighteenth-century *bureau plat,* used furniture rather than antiques. Things generally sell for well under $2,000.

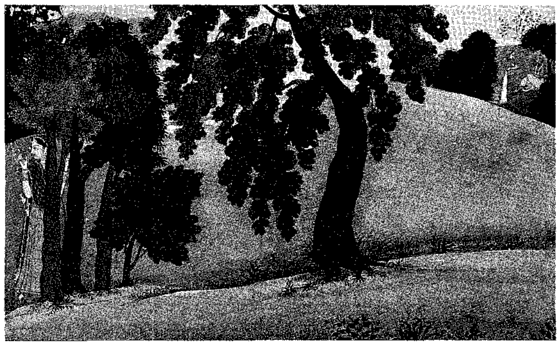
At a recent Tepper auction, an early-twentieth-century 26-ounce sterling-silver three-piece tea set, in roughly an English eighteenth-century style, brought $275. And there are oddities. That same sale included a portrait of Gustav Klimt in the style of Egon Schiele. It was neither by nor attributed to Schiele but by an unknown painter.

On March 21, Tepper is having a special Thursday-night sale of paintings and prints. The auction is a mélange. Robert Rauschenberg's 1979 silk screen *Shoot From the Main Stem,* with images of Lincoln (lot 102, $3,000 to $4,000), and James Rosenquist's *Federal Spending* (lot 109, $4,000 to $5,000) are offered alongside two Arthur Fitzwilliam Tait (1819–1905) paintings (lot 43, $8,000 to $10,000, and lot 44, $10,000 to $14,000). Most interesting are good efforts by modest painters. Robert Kulicke's 1982 still life *Pear, Peach, Mustard Jar, Tomato, & Almond* is a perfectly nice and well-priced painting (lot 129, $500 to $700).

More exotic are the Indian paintings and Southeast Asian art at Sotheby's on March 27. The works are from the collection of Carter Burden and focus on aspects of Muslim life and Hindu myth—demons and gods, mortals and monkeys. Among the Rajasthani paintings is a beautifully colored illustration to the *Rasikapriya,* featuring Krishna and other figures (lot 22, $7,000 to $9,000). The landscape's colors are cool and serene, contrasting with the warm reds and yellows of the figures in the painting.

A remarkable illustration to the *Ramayana* (lot 67, $8,000 to $12,000) is among the Pahari works, and the details—blossoms, a peacock, a wonderful border—are extraordinary. Among the Mughal works is a densely detailed and patterned scene showing a princess being entertained by two musicians (lot 96, $8,000 to $12,000).

Japanese and Korean works are at Christie's on March 26, including a spectacular pair of six-panel screens with an equestrian-and-canine theme, from the early Edo period (lot 243, at least $2 million). Far more commonplace screens (there are thousands and thousands around) are represented by the quiet Rimpa-school two-panel screen of flowering plants (lot 228, $6,000 to $8,000).



An Indian illustration at Sotheby's.

The next day, Christie's is offering Japanese prints—everything from well-known images (Hokusai's *Under the Wave Off Kanagawa,* from the "Thirty-Six Views of Mount Fuji" series; lot 438, $200,000 to $300,000) to contemporary, Western-influenced prints, like Onchi Koshiro's *Scariabian—Reverie* (lot 714, $10,000 to $15,000), which owes more to Russian Suprematism than to anything Eastern.

Christie's porcelain.

On March 21, 22, and 23, Christie's is selling the Elizabeth Parke Firestone collection of French porcelain, decorative works of art, paintings, drawings, and furniture. The porcelain pieces constitute a remarkably intelligent, varied collection that has both depth and breadth. Two imaginative, whimsical St. Cloud figures (lot 29, $20,000 to $30,000) are "sculptures from St. Cloud's heyday," says dealer Anthony Victoria. Even such ugly masterpieces as a Chantilly fox (lot 34, $20,000 to $40,000) have their own appeal.

There are also good samplings of the more classical Sèvres and Vincennes works, in which the glazes and warm, lush colors seem to sink into the porcelain. Unlike the St. Cloud pieces, the Sèvres and Vincennes are functional and utilitarian. A Vincennes oval jardinière (lot 161, $20,000 to $30,000) may have undergone

Photographs: top left, David Phelps, courtesy of the Tepper Gallery; center, courtesy of Christie's; bottom courtesy of Sotheby's.

restorations, but the floral decorations and gold-colored trim are wonderful. A Vincennes *bleu céleste* milk jug (lot 193, $2,000 to $3,000) has a lovely swirling handle; another jug (lot 194, $800 to $1,200) is missing its lid.

For collectors of baseball memorabilia, nostalgia doesn't come cheap. Those were the days when Tug McGraw's ERA was as important and closely monitored as the RJR Nabisco's new afternoon quoting price, when baseball cards and not apartments were flipped. Back then, heavy negotiating meant getting a Jimmy Qualls to finish out a Topps set. As Rich Klein, price-guide analyst at Beckett Publications (which publishes the annual *Sport Americana Baseball Card Price Guide*), says, "You want to buy back part of your childhood. You can't, so you buy baseball cards."

On March 22 and 23, Sotheby's auctions off the James Copeland Collection of baseball cards and sports memorabilia, and collectors can sink their teeth and fortunes into 873 lots of press pins, photographs, World Series bats, regional and national baseball cards, and even card *wrappers*. Prices for sports memorabilia were modest through the early seventies, picked up a little steam in the late seventies and exploded in the mid- to late eighties, according to Klein.

The tiny T206 Honus Wagner card, circa 1910, is expected to bring somewhere around $125,000 to $150,000 (lot 196). The price may seem high, but the card is one of only two known examples with a Piedmont Cigarette ad on the back. Wagner, one of the best shortstops ever to play the game, asked that the card be withdrawn from circulation. According to one legend, Wagner didn't want to be associated with smoking. In 1979, the card was listed in the Beckett price guide at $4,800, in 1984 at $20,000, and last year at $115,000. The more recent but still famous 1952 Topps Mickey Mantle is estimated at $12,000 to $15,000 (lot 35) and the entire Topps set from 1952 at $40,000 to $60,000 (lot 36).

But baseball cards are merely the most commonly collected objects. There's also a small, sepia-toned lapel stud showing head shots of the 1896 Cincinnati Reds (lot 240, $1,000 to $1,500); a 1915 Red Sox team-photograph postcard (732, $3,000 to $4,000) from the days when Babe Ruth was a pitcher for the Bosox and they could win a World Series, as they did that year; and there's even a pair of Babe Ruth underwear—the Calvins of their day—from the thirties (lot 406, $1,000 to $1,500).

There's one lot in particular that really does seem to illustrate the paradox in collecting. A pack of six Topps 1954 cards (lot 40, $600 to $800) has monetary value only as long as the pack remains sealed. ▬

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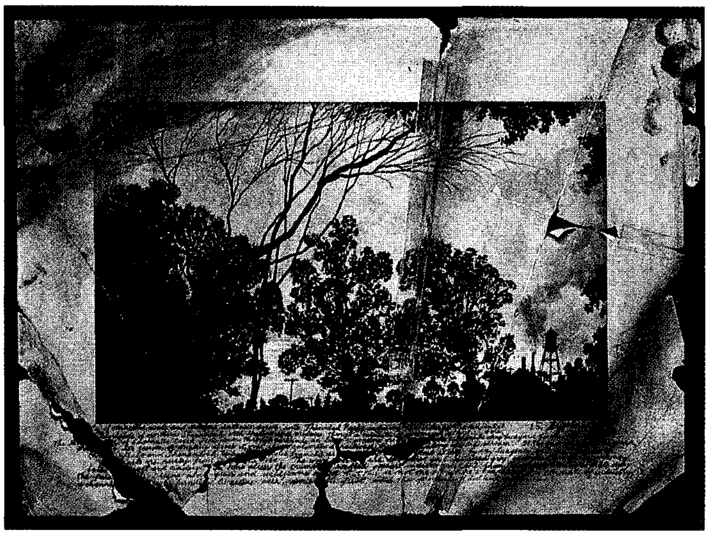
Art/Kay Larson

NEW HISTORY

"... .Johns and Rauschenberg have defined what the world looks like. Michael Flanagan creates deconstructed trompe l'oeil. . ."

BEING THE MOST IMPORTANT LIVING ARTIST of the first media age presents problems that Rembrandt couldn't have imagined. For one: Anything that can possibly be said about you already has been, dozens, hundreds, or thousands of times. Hence the reaction of a young art student in the Whitney's elevator to **"The Drawings of Jasper Johns"**: "Oh, no, *him* again?"

The show—organized by the National Gallery, which usually prefers its artists dead—goes a step further toward art-historically entombing its subject. The natural flow of Johns's drawings over the course of a lifetime has been rearranged into thematic pools and eddies—a room of hands, another of flagstones, a third of crosshatches. Since the drawings in any one room can diverge by as much as twenty-odd years, this choppy dating obscures one of the most interesting things about the artist—his painstaking evolution from a strict formalist who hid the emotional symbolism of his work even from himself to the antic master of the past decade, who is unwinding so fast that the new works, seen last month at Castelli, are beginning to look like Saul Steinberg's.


LEAF-TAKING: *Flanagan's* Eufrates.

Only one half of Johns's contribution comes across here: the clear-sighted sensuality and intense beauty of his touch, which is consistently astonishing. What you miss is the tough intellect that pursued most of these themes simultaneously, developing them in concert with his evolving self. (The curators, Nan Rosenthal and Ruth Fine, reintroduce the tough Johns in the handsome book that accompanies the exhibition. It's another case of a publication that empowers a show.)

Johns shares the Whitney with that other half of the famous late-fifties buddy team, Robert Rauschenberg. The problem is here reversed: In **"Robert Rauschenberg: The Silkscreen Paintings 1962–64,"** the time span is limited but the scope is not. So much of Rauschenberg's past quarter-century of work grows out of these paintings that you have to strain to reconstruct their originality and importance: Nothing like them had ever been seen before. At the same time, there are too many of them, just as there were then. Rauschenberg's habit of spinning out a tale until it dominates the party was present from the beginning.

Like parents, these two have so thoroughly defined what the world looks like that we have forgotten how much we absorbed from them, and rather resent being reminded. Rauschenberg extended collage to the point where it began to look like life. In the late fifties, eager to quit abstraction, he found a way to replicate images without drawing them, by transferring magazines to paper using lighter fluid as a solvent and a pen as a stylus. In a resulting series, "Dante's Inferno," this new method became a conversion factor, like the X in a quadratic equation. To seize the power of the reproduction process at its source, he turned to photo-silkscreening, which allowed him to sieve images from the media soup that was already rising in a tide, soon to become an oceanic consciousness.

These paintings from 1962 on are vital history. They won him first prize at the Venice Biennale in 1964, at which point he quit making them (for a time). Did his discovery of the silk screens follow Andy Warhol's, or was it otherwise? Gerard Malanga's recent letter to the New York *Times* gave Rauschenberg credit, but most close observers deny this. Critic David Bourdon says he was present when Rauschenberg visited Warhol and asked for the name of his silk-screen-maker, in August 1962; he recalls evidence that Warhol was screen-printing dollar bills early in that year. The question is of nit-picking importance, since the personalities produced such different results.

Rauschenberg's greatest strength is his casual, effortless, ceaseless invention. The parade of images—space-capsule touchdowns, football games, nude women—came from what he called "an uncensored continuum." Johns's continuum was mental—targets, maps, flags, crosshatches. We know all this but have to be reminded of the essential insight: the artists' understanding of the value of valuelessness, the Zen-like opening to emptiness. Everything that whizzes by on the plane of existence is a potential subject, object, and image. Interpretation is just the mind's froth, not nearly as interesting as meaninglessness.

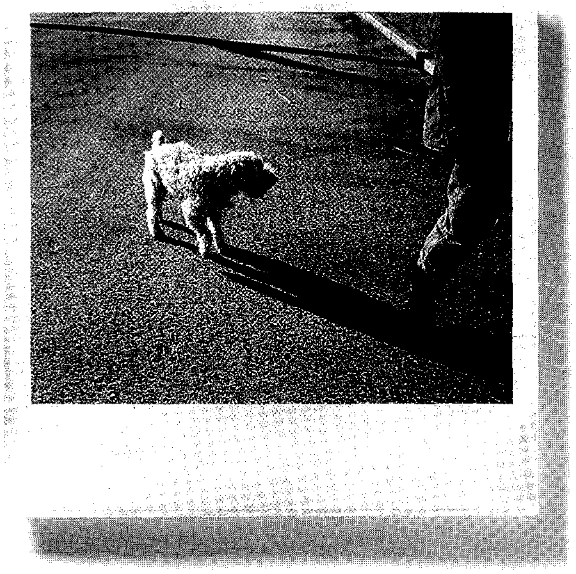
The penalty of keeping silent about your intentions is the vacuum created; everybody rushes to fill it with interpretation. Johns is now playing cat and mouse with his audiences about content. Rauschenberg, on the other hand, has turned out a flood of paintings that nobody can keep track of because the pattern is empty.

In the Johns show, there is something wonderfully taut and rigorous about a work like *Diver,* of 1963—a charcoal field containing one set of footprints (where the diver "leaped"?) and two sets of handprints (where he "slipped"?)—existential in its emptiness and starkness, resistant to penetration. There is comparable power in the "Usuyuki" crosshatched pictures: "light snow" (the translated title) being the quality of the artist's touch, and the Asian topography, of his tastes.

In the eighties, Johns directly engaged his audience in interpretive games. Time, memory, and trompe l'oeil deceptions interest him now. At worst, as in the "Four Seasons" drawings of 1986, he verges on illustrating themes. But he's too subtle for that.

(Continued on page 71)

Photograph courtesy of the P.P.O.W. Gallery.



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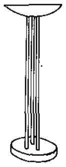

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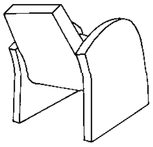

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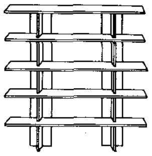
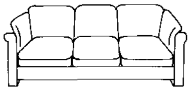


MUNK

Wall Unit **$310**
This combination



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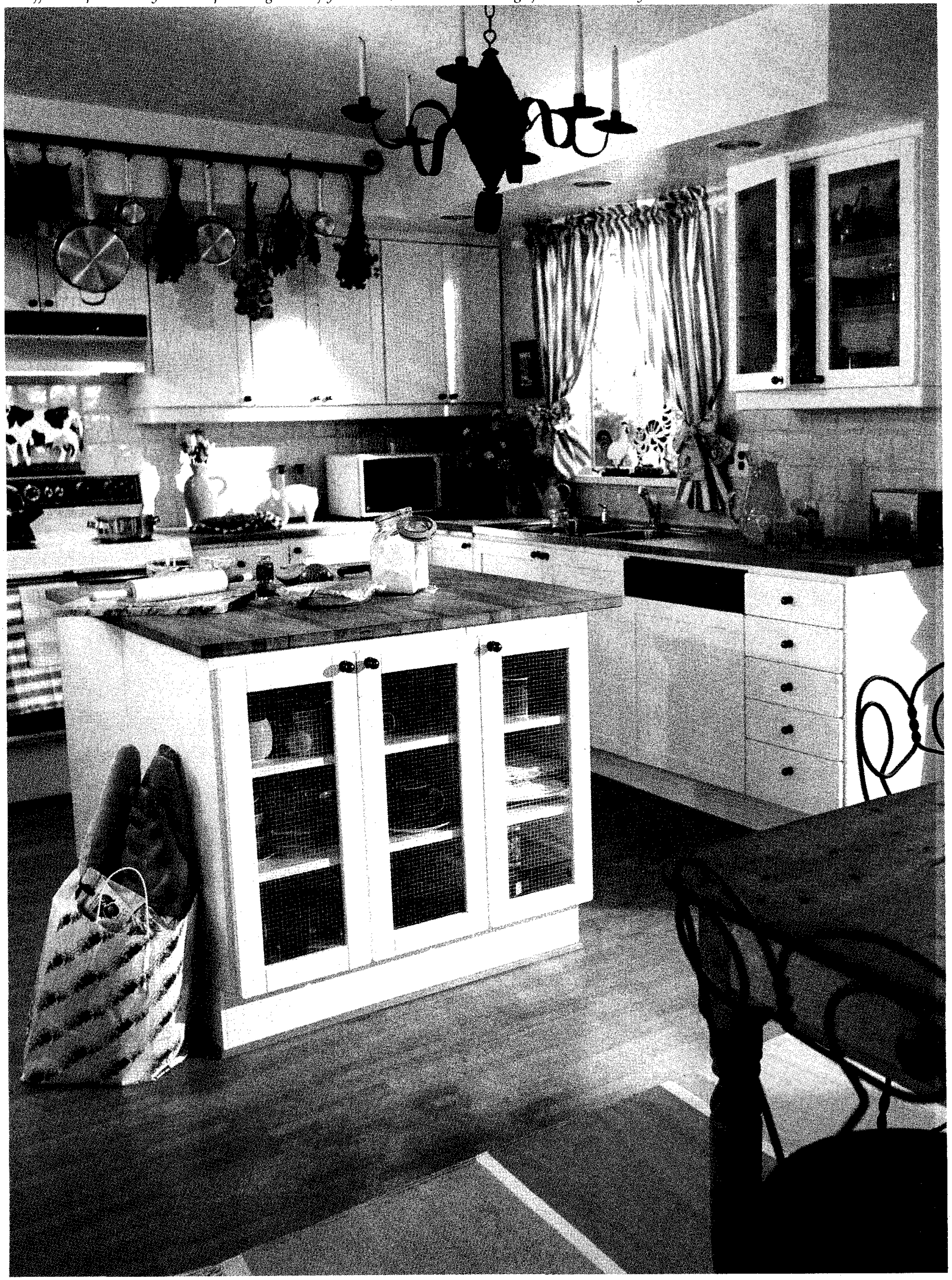

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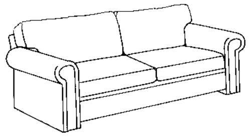

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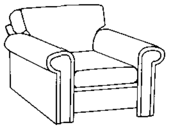

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Armchair **$795**
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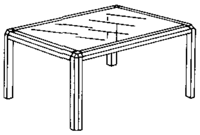

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Coffee Table **$225**

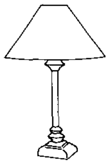

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Table Lamp **$36**
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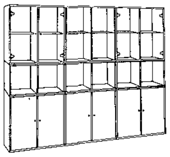

RALF

Wall Unit **$1,092**
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"The road to Hicksville is a smooth and prosperous one," so writes renowned Hicksville poet, H. Merrick Brower. While this heavy machinery may have been his inspiration, he could have just as well been alluding to the timely arrival of the new IKEA store.

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(Continued from page 62)

(A drawing he's kept for himself from that series is top-notch.) The new drawings are puzzles—with red sails, eyeballs, Cubist faces, and squiggles—that have everyone guessing. Johns is right to withhold information about the sources of his art, which is his only defense, in a way, against the relentless scrutiny of the art crowd. But it seems to me that something has been lost, even as it's gained. (945 Madison Avenue, at 75th Street. Rauschenberg through March 17; Johns through April 7.)

IN HIS FIRST BREAKTHROUGH SHOW, **Michael Flanagan** creates what you might call a deconstructed version of American trompe l'oeil: the art of the disguise, updated. Fooling the eye is not what it was: A sense of retrenchment is required. More important, though, is that Flanagan has captured the perfect essence (truth being at odds with facts) of small-town America.

The 25 pictures at P.P.O.W. are almost exactly not what they seem. They appear to be photographs—torn, frayed, and Scotch-taped together—taken from Virginia archives and libraries ("Shenandoah Public Library" is stamped on some). The settings look like road crossings, tunnels, and buildings, usually connected somehow to railroads, but all of them boring, graceless, and ordinary, like normal countryside. Their ordinariness is contradicted by handwritten captions, which list their roles in history (often the Civil War), their relation to people and events, their superstructure of meaning.

So far, it seems like a simple case of appropriation, and yet these are paintings, and everything in them is invention, right down to the pseudo–Scotch tape. The photographs are from somewhere else; the captions were written by the artist; the town names (Mars, Sodaville) are invented; and their definitions are lifted from dictionaries. One clue that nothing is what it seems is the occasional sheets of lined paper—just visible under a few of the photographs—covered with fragments of passionate metaphysical writing. The artist calls them "subtexts."

Deception begins to reflect upon itself, like two mirrors facing each other: deceptions by the artist, by the people who settled and named these places, by the historical record, by what we think we see, by what we think *about* what we see. These reflections are illusions, yet they reveal a reality, one that has to do with the way we address our landscape. (Aren't there passionate subtexts in what we say about even the dullest places?) In the sort of twist that Mark Tansey pulls on art history (commandeering its language to reveal its absurdity), Flanagan drags out of the American scene all its contradictions, but he does so with love and wonder. (532 Broadway; through March 23.) ■

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MEET HER IN ST. LOUIS

"... .Much care and affection have gone into *The Josephine Baker Story,* but it's too dignified. More fun is *A Season of Giants.* ..."

STAKING ACCLAIM: *David Dukes and Lynn Whitfield in* Josephine Baker.

LIKE A QUALITY SANDWICH, **The Josephine Baker Story** (Saturday, March 16, and six other dates; 8 to 10:15 P.M.; HBO) piles on credentials. It's a chewy and nourishing Dagwood of Oscar-, Emmy-, Tony-, and ACE-award winners, from the executive producers to the supporting actors to the choreographer. The story—of the daughter of a washerwoman who grew up from the St. Louis race riots of 1917 to wow Paris and scandalize the rest of the world—has all the ingredients of a winner, including sauce. And the star, Lynn Whitfield, is delicious. But *Josephine* just sits there on the plate, like this simile.

Baker, before the fur and feathers, began her career as an entertainer on the black vaudeville circuit. She made a name for herself in 1925 in Paris with her bare-breasted "Danse Sauvage" in *La Revue Nègre.* She became notorious at the Folies-Bergère with her "Banana Dance." After a European tour, the city of Vienna declared her a witch, and at least one smitten student killed himself. She returned to the United States to star, with Fanny Brice and Bob Hope, in the *Ziegfeld Follies* of 1936 and was reviled by racist critics. Following some R & R in Harlem, she went back to France, in time for Hitler, and joined the French Resistance.

She would sing in North Africa for an integrated audience of American soldiers. She would also visit Buchenwald. And she'd try once more to come home, as a singer, a dancer, and a civil-rights activist, in the South and in New York, where she had to sneak into her own hotel through the kitchen and where, in 1951, the Stork Club refused to serve her supper. A feud with the Stork Club's resident toad, Walter Winchell, led to her blacklisting as "a Communist sympathizer." She would retreat again to France and, in a castle, collect her "Rainbow Tribe" of adopted children from as many cultures as had orphaned them. Destitution followed, and then, in 1975, when she was 68, the obligatory comeback—a fiftieth-anniversary show that included a motorcycle. She died the second night. The French gave her a 21-gun salute.

On HBO, we meet her first important friend, jazzman Sidney Bechet (Kene Holliday); her first important husband, the "no-'count" Sicilian count Pepito Abatino (Rubén Blades, with a monocle); the American Army officer (Louis Gossett Jr.) who talked her out of the hospital to sing again in Casablanca; her second important husband, French bandleader Jo Bouillon (David Dukes); and, of course, the warty Winchell (Craig T. Nelson, much too tall but otherwise in fine vindictive form). We also see parts of Lynn Whitfield's astonishing body that weren't allowed on commercial television in her performances in *HeartBeat, The Women of Brewster Place,* and *Equal Justice.* And when she opens her mouth to sing, we hear Carol Dennis.

So much care and affection have gone into *The Josephine Baker Story,* I wish I could say it's wonderful. But it's too dignified. It absorbs only fitfully in its worthy parts instead of being an inspired whole built up to and clinched with some narrative drive. We've seen so many moralizing show-biz epics, we're hard to please, incapable of surprise, and require some confidence trick of art, a sleight of hand of camera or consciousness, to dazzle us into deeper feelings. It's a shame, really, and maybe even a scandal that Jim Morrison should seem more interesting than Josephine Baker just because an Oliver Stone, indulging his mythomania, took more reckless chances.

MORE FUN, AND ALTOGETHER SILLY, IS **A Season of Giants** (Sunday, March 17, and Monday, March 18; 8 to 10 P.M.; TNT), a mini-series in which Michelangelo wanders around the Renaissance hurting blocks of marble. Mark Frankel in the role of Mike is almost as sensitive as Val Kilmer in the role of Jim Morrison, and we are meant to understand that the Sistine Chapel was his way of resolving his Oedipal conflict. We would really rather look at Florence, which is glorious, and Ian Holm as Lorenzo di Medici, and Steven Berkoff as Savonarola, and F. Murray Abraham as the Warrior Pope, Julius II, and—I kid you not—John Glover as Leonardo da Vinci, who will take out his frustrations, when his frescoes don't work out, by flapping his wings and trying to fly.

My, but they were competitive, these geniuses, even pretty-boy Raphael. To see Leonardo daubing away at the Mona Lisa while Mike was hacking away on *David* is like reading James Watson on how he beat out Linus Pauling on the DNA double helix. You will also enjoy the original "bonfire of the vanities," in which Savonarola's goon squad behaved pretty much like

Photograph by Sven Arnstein/HBO.

congressional investigators looking for lesbians at the NEA. As Mike's muse (and Raphael's mistress) Onoria, Ornella Muti is a terrific Renaissance whoopee doll.

ALSO ENJOYING THEMSELVES—AT THE EXpense of the Western—are Rick Schroder, fresh from *Lonesome Dove* reruns, and Wilford Brimley, late of *Cocoon,* in **Blood River** (Sunday, March 17; 9 to 11 P.M.; CBS). Rick is a fugitive from bad-guy empire builders, assisted in his river passage by Brimley, a man-mountain trapper with a secret agenda that will involve church organs, graveyard shoot-outs, Beethoven, and a bordello. John Carpenter wrote the ironic script. Yes, the same John Carpenter who directed *Halloween, The Fog, Starman, Big Trouble in Little China,* and *Christine.* About the Western, Carpenter is affectionate, but *Lonesome Dove* addicts should be warned that his affection is also amused. Brimley, of course, prevails.

ALTHOUGH THE NETWORK IS AT PAINS TO INsist that the new **Eddie Dodd** series (starting Tuesday, March 12; 10 to 11 P.M.; ABC) is *not* a spinoff of the James Woods movie *True Believer*—because TV spinoffs of Hollywood movies have lately been disasters—that's exactly what it is, with Treat Williams as the radical lawyer who'd really rather be living in the sixties. In the conservative nineties, the best windmill Eddie can come up with to tilt at is a mercy killing committed by his old flame (Susan Blakely) in a state that considers mercy killing to be murder. We've been here before in other series, not to mention a memorable TV movie in which Raquel Welch demanded to be snuffed. Whereas Woods was full of angry edge, Williams is too agreeable, more harassed than despairing. But Woods every week would probably burn out our circuits. *Eddie Dodd* deserves a few more episodes and windmills to improve itself.

In brief: WLIW (CHANNEL 21) AUCTIONS OFF five new British situation comedies the night of March 15, starting at 9 P.M. Viewers will be asked to call in and help the station make its program-purchasing decisions for the spring season. I've seen three. My own order of preference: (1) **May to December,** in which a middle-aged widower/solicitor (Anton Rodgers) falls in love with a much younger high-school gym teacher (Eve Matheson) who comes to him seeking a divorce while singing his favorite musical-comedy songs. Witty, and Matheson breaks the heart. (2) **All in Good Faith,** in which an Anglican vicar tries to find God and meaning by relocating his ministry and his family to an inner-city slum. (3) **Ever Decreasing Circles,** in which a busybody "middle manager" organizes everybody in his neighborhood against their will and his wife's wishes; tedious indeed. ■

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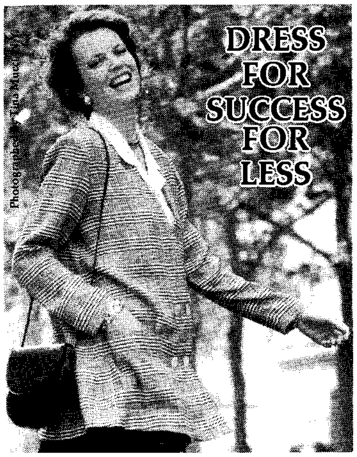

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TWO FROM THE HEART, TWO FROM HUNGER

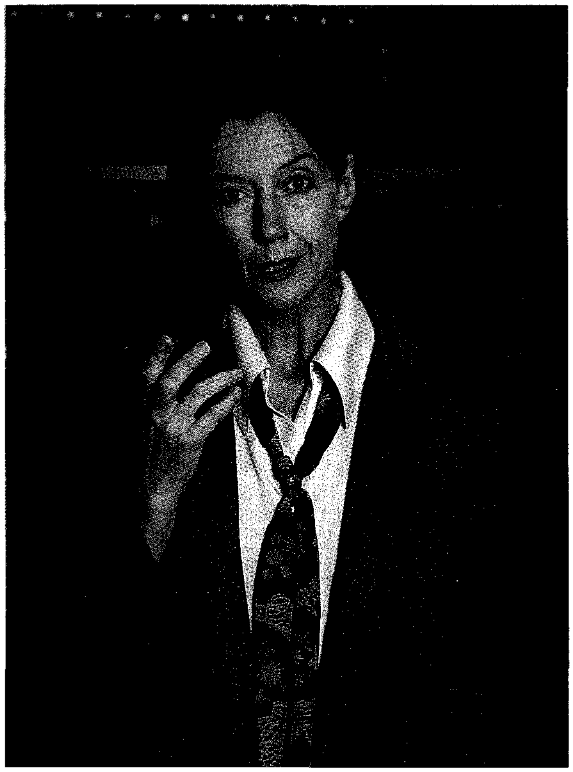
> “. . .Virginia Woolf’s radiant irony is wielded no less potently by Eileen Atkins; a vorpal blade, it glints in her eye and voice. . .”

“THE EASIEST OF VIRGINIA’S BOOKS,” QUENTIN Bell calls **A Room of One’s Own,** in his fine biography of his aunt, Virginia Woolf. “The argument is developed easily and conversationally, striking home in some memorable passages, but always lightly and amusingly expressed. It is that rare thing—a lively but good-tempered polemic. . . .” This last point was aptly elaborated on by Mitchell A. Leaska: “The militant feminist is as incapable of producing worthwhile fiction as the male chauvinist, precisely because her artistic powers are forever inflamed with ill feeling.”

Leaska goes on to summarize *A Room:* “Great artists, asserted Virginia Woolf, are androgynous. . . . But androgyny can flourish only when one has intellectual freedom, and that freedom depends upon . . . five hundred pounds a year and a room of one’s own.” Those last five words are the title of the book version of two 1928 lectures given by Woolf at a couple of women’s colleges, a book about which, with characteristic diffidence, she felt less than wholly sanguine: “A brilliant essay?—I daresay: it has much work in it, many opinions boiled down into a kind of jelly, which I have stained red as far as I can.” Thus in her diary for May 12, 1929. But by August 19, she laments, “As usual much is watery and flimsy and pitched in too high a voice.”

Latching on to the easy conversationalism of the book, Patrick Garland has adapted it for the stage, abridging and kneading it, but nowise betraying its essence and tone. And in Eileen Atkins, Woolf has found an embodier to squeeze out the wateriness and flimsiness from the work and pitch the voice considerably lower, without, however, changing the melody. It’s the difference between a Brecht-Weill song rendered by the young soprano Lotte Lenja and by the maturer mezzo Lotte Lenya: Good either way, but it’s the lower register that really grabs you in the gut.

Eileen Atkins does not look like Virginia Woolf, save that she, too, has the long, somewhat angular face of many British women, which the unsympathetic call “equine” and the aficionados “strong.” Otherwise, Miss Atkins, sturdier by far, could have blown Mrs. Woolf with one breath from Bloomsbury to Billingsgate. But make no mistake: That Miss Atkins is tougher does not mean she gives a performance all muscle and bounce and no sensitivity and soul. Far from it: She has created a marvelous, vital, and energizing entity; call it Virginia Atkins or Eileen Woolf. I call it simply magnificent.



TRUE-BLUE: *Atkins as Woolf in* A Room of One’s Own.

The actress takes us, step by intelligent step, through the historic, social, and emotional background of women’s liberation, so slow and painful, but inevitable and triumphant; the liberation that writers such as Aphra Behn, Jane Austen, the three Brontës, the two Georges (Eliot and Sand), several others mentioned here, and not least Woolf herself helped bring about. Woolf, by leaning with radiant irony on Trevelyan’s *History of England*—one of the few onstage props Miss Atkins uses—takes us through the history of patriarchy: repression in life and idealization (another form of repression) in literature. The Woolfian irony is wielded no less potently by Miss Atkins: A vorpal blade, it glints in her eye and voice—but only for a flash, a snicker-snack; already the face has grown mock-innocent, impassive, and the voice has turned blandly dulcet or fallen silent. But the cut was lethal.

Under Garland’s apt direction, this true-blue actress delivers that reddest of red jellies Woolf was after. The blood of all squelched, trampled-on women, writers and nonwriters, courses through this evening and keeps us, women and men, laughing blithely, compassionately, androgynously. At times Miss Atkins may be a shade too didactic, with effects a pennyworth or scruple too heavy, pauses a mite too conspiratorial. But this is only a mole on a beloved face, not so much black mark as beauty mark.

Woolf knew what today’s feminists don’t: that humor and wit are more powerful polemics than shrillness and fanaticism. And Miss Atkins’s performance—down to those unforgettable reined-in tears and choked-back sobs near the end—is a labor of artistry, love, and creative lightness. This is the only show, on or off Broadway, that combines great ideas, inspired acting, and a helluva good time.

ANOTHER ONE-WOMAN SHOW, BY CONTRAST, is a meretricious piece of otiose vulgarity. **The Big Love,** co-produced by Papa Lewis Allen, coauthored by Mama Jay Presson Allen and Daughter Brooke, and directed by Mama, is weekend-cottage-industry stuff for (*pace* Robert Burns) a rotter’s Saturday night. Co-produced also by Home Box Office, it is garbage with an assured future: just right, if not for H, certainly for BO.

The big difference between *The Big Love,* the book Florence Aadland wrote about her daughter, Beverly, Errol Flynn, and herself, and the cheap farce the Allens made of it with their collective eye on the home- and away-from-home box offices, is considerable. Florence Aadland, for all that she was a failure at getting into the movies, marriage, cocktail-waitressing—everything but pimping off fifteen-year-old Bev to the fading Errol Flynn—was in some profound sense still what she

Photograph by Alistair Muir.

claimed her daughter to be when she met Flynn: a virgin. There is in Florence's book an absurdity, a naïveté, that is rather endearing and the very thing that made the book a cult classic.

But turn the Allens—*père, mère,* and *fille*—loose on it and they tart it up for the tired businessman, the tireless camp follower, and the diehard Tracey Ullman fan. What they clearly don't understand is that their shoddy, second-rate knowingness is no match for Mrs. Aadland's sweetly benighted near-innocence—that Grandma Moses, say, cannot be duplicated and improved on by a greedy computer.

The result is a malodorous mishmash where, aside from lip-smacking titillation and half-baked condescension, the chief joke in Act I is a blind that won't stay up until tied with a pair of stockings and topped off with a bow; in Act II, a roll of packing tape that, wound round and round a parcel, fails to get cut by a screwdriver and leads Miss Ullman on a desperate round dance. The latter is not only irrelevant but also a steal from *I Love Lucy.* What possessed the gifted Miss Ullman to get involved in this cheesiness must be a taste inferior to her talent.

IN **Life During Wartime,** KEITH REDDIN has written not only his own best play but also one that any current playwright might be pleased to have written. It is amusing, literate, nicely idiosyncratic, and has something to say. It is also the best work the esteemed Manhattan Theatre Club has brought us in some time. There are moments when Reddin strains a bit: John Calvin is used funnily as character and commentator, T. S. Eliot is quoted whimsically, but E. E. Cummings may be dragged in a tad self-consciously. Still, a little excess ambition in an otherwise sound and idiomatic play is pardonable.

Tommy, the protagonist, is, like other Reddin heroes, a latter-day Candide, sucked into a very shady salesman's job where, along with home-security systems, he may be selling his soul. Certainly the cost to both him and his dear ones is enormous; but in the end there is redemption, albeit no thanks to Calvin, whose hilarious attempts to meddle in modern lives are no more satisfactory than those lives themselves.

A basically nice young fellow, Tommy could be happy with Gale, a similarly likable older woman, except that life kicks them in the teeth, largely through his fault. Still, they persevere, one on each side of the grave, even though they both fall on bizarre company: she on Calvin, he on all kinds of weirdos—criminally, paranoically, or just plain weirdly weird. But there are also some decent people around—a postal clerk, a woman antiquarian—and Tommy makes a heartening discovery or two that he passes on to us, eloquently and engagingly.

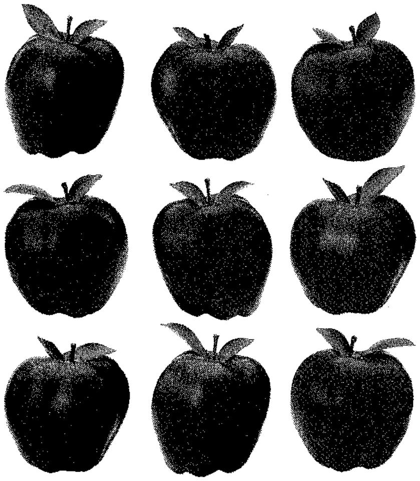
Les Waters has directed simply and cleanly, and the six members of the cast play a number of roles; they are Leslie Lyles, Bruce Norris, W. H. Macy, Matt McGrath, James Rebhorn, and Welker White, and I fully enjoyed them all. I hope that the show soon reaches MTC's main stage; it seems more than ready. But don't wait; be among the first to discover this amiable dark comedy with a mind of its own and the wit and courage to speak it.

Let me add, though, that I find it disconcerting that a T-shirt featuring a quotation from Calvin should misspell "principal": "The principle combat we must wage. . . . " If this were meant as a joke, the inscription would not just flash by, and such illiteracy in a literate play is shocking. Of course, you may not be troubled by such things; but in that case, you are unlikely to find the play itself worth the trouble.

ARTHUR KOPIT IS PUZZLING. ON THE ONE hand, he can write a play as delicate and moving as *Wings;* on the other, something as grandiose and vacuous as his last Broadway flop, *The End of the World,* etc. Now, with **Road to Nirvana,** he scrapes rock bottom in taste, wit, and substance. The play, as its former title, *Bone-the-Fish,* reveals, is an attempt to outbid Mamet's *Speed-the-Plow*—itself a fairly inept shot at conjuring up the Hollywood nightmare—only this time even more foul-mouthedly and with an absurdist approach. Moreover, this was to be a satire on Madonna, who starred in the Mamet. Not a very high aim, but high enough for Kopit to fall well below it on every count.

A crooked producer, Al, and his crude, drug-and-drink-dispensing girlfriend, Lou, want to enlist Jerry, a down-at-heel former partner of Al's whom Al did in, in their try for a megahit: the memoirs of a screwy female rock superstar, which are really *Moby-D---,* with only Moby changed, literally, from giant whale to giant d---. Given the popularity of the star, Nirvana—a man-eating monster and mysticism-besotted imbecile—the take could be huge. But to prove his loyalty to the project, Jerry has to make ever grosser and sillier sacrifices, which do indeed surpass anything in Mamet or anyone else.

If this had genuine wit or originality or any insight beyond the sophomoric, perhaps. . . . As it is, it's only the middle-aged pendant to the very young Kopit's *Oh Dad, Poor Dad,* etc., which latter could be partly excused by its author's youth. And this time not even the meticulous Circle Rep's production values are up to snuff: Jim Simpson has pedestrianly directed actors either too obvious (Jon Polito, Peter Riegert) or miscast (Amy Aquino, Saundra Santiago). Ann Roth's costumes, too, are a letdown; Andrew Jackness's sets steal the show, though it's hardly worth stealing.



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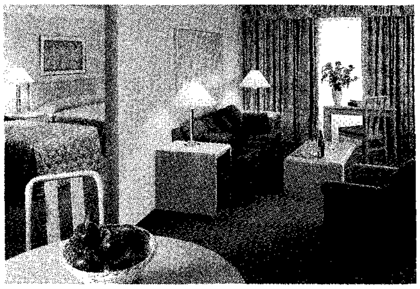

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TALES FROM VIENNA

> ". . .Abbado's podium performances lack a bold point of view that can seize an audience by the throat and leave it breathless. . ."

MYTH IN THE MAKING?: *Claudio Abbado at Carnegie Hall.*

IF I READ THE SIGNS CORRECTLY, **Claudio Abbado,** who recently spent a week at Carnegie Hall conducting the Vienna Philharmonic, is quietly being groomed to fill an important lacuna. With the loss of Leonard Bernstein and Herbert von Karajan, the classical-music community suddenly finds itself lacking a senior conductor who radiates the mystique that can command worldwide awe and veneration—apparently there has always been a need for such a priestly figure, at least since Toscanini's day. Now 57, the inheritor of Karajan's Berlin Philharmonic, music director of the Vienna State Opera, general music director of the City of Vienna, and courted on all sides, Abbado is well positioned. Is he up to the job?

Two powerful forces in the music business seem to think so: Columbia Artists, which manages the careers of many noted conductors and is eager to create glamorous musical myths, and Deutsche Grammophon, the company that recorded Karajan and Bernstein and naturally wants a comparably charismatic successor. To judge from the respectful if hardly ecstatic reception accorded Abbado's New York concerts, the conductor and his backers still have some image building to do, and that may not be easy.

In general, what we heard in Carnegie Hall was the work of a conductor with a firm grasp on a score's basic materials, a willingness to trust the music, and an ability to keep a virtuoso orchestra playing with vigor and at top capacity—hardly negligible assets. As interpretations, though, the two Romantic symphonies on the programs—Bruckner's Fourth and Mahler's First—seemed strangely faceless and without atmosphere or electricity, a pair of noncommittal statements that rarely engaged one's emotional attention. One musical event after another passed with little urgency or sense of occasion, and listeners patiently waiting for something to happen finally had only the sonority of the Vienna Philharmonic to admire—a thing of beauty in itself, of course, and never more sensually appealing than when heard in full cry, with 100 instruments blended to creamy perfection.

That leaves us with a musician one can still praise, however faintly, for solid accomplishment and artistic integrity. Unluckily for those who market classical music, conductors seldom become widely worshiped cultural icons solely on the basis of musical talent. When they do—Carlos Kleiber, for example, a shadowy figure even to his friends—that talent must be totally individual and capable of richly imagined, powerfully communicative music-making. No one needs to be reminded that Bernstein and Karajan, in their very different ways, possessed those mesmerizing gifts in abundance, or that their colorful life-styles and various frenzied activities helped form, for better or worse, two fascinating musical personalities. Abbado, by contrast, is a man of few words and with no visible interests beyond his work on the podium—as a public person, he scarcely exists at all. More to the point, his performances display few distinctive traits that define a bold point of view, let alone one that can immediately seize an audience by the throat and leave it breathless.

Perhaps something more magical happens when Abbado works on home ground—Vienna seems pleased, and this exacting city is infamous for breaking conductors' spirits. Future recordings should tell us much, since Deutsche Grammophon is making a huge investment in Abbado over the next few years. The opera plans alone include new versions of *Pelléas et Mélisande, Lohengrin, From the House of the Dead, Il Trovatore, Boris Godunov, Elektra, Don Giovanni, The Marriage of Figaro,* and, if it can be pulled off, *The Barber of Seville* with Pavarotti as Count Almaviva and Domingo singing the baritone role of Figaro. Major symphonic projects are also in the works with the Berlin and Vienna orchestras: cycles of the Bruckner and Dvořák symphonies to join the conductor's ongoing or already completed DG surveys of the Beethoven, Brahms, Mahler, Mendelssohn, and Schubert symphonies.

Meanwhile, DG has just released two opera sets recorded during live performances, and they show Abbado to be a far more involved and dynamic presence than he was in Carnegie Hall: Schubert's *Fierrabras* (427 341) and Mussorgsky's *Khovanshchina* (429 758), apart from their inherent musical and vocal strengths, are both valuable contributions to the catalogue, especially the first-ever edition of *Fierrabras*. The work was Schubert's last and most ambitious attempt to win operatic success in Vienna, but the production never materialized and the opera first reached the stage in 1897, more than 70 years after it was written. The belated Viennese premiere preserved by DG took place in 1988, possibly the most musically distinguished performance this ill-fated score has ever received.

And what a score—an astonishingly advanced opera for 1823 and from a 26-year-old composer who never once achieved a popular success with the form. Yes, the stilted chivalric libretto may be impossible, but the sweeping musical forms, the scale of the intricate ensem-

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bles, the elaborate instrumental writing, and the sheer profusion of gorgeous melody make early Wagner sound trite by comparison. That Abbado could assemble such a strong cast—Cheryl Studer, Karita Mattila, Thomas Hampson, Josef Protschka, Robert Gambill, and Robert Holl—and shape this glowing performance should make every Schubertian eternally grateful; that he talked DG into recording the opera at all should earn him a spot in Heaven.

Possibly Abbado responds more passionately and less self-consciously when he can take on potentially "unpopular" but worthy works not in the standard repertory and make them his own. That may explain why the *Khovanshchina* he conducted at the Vienna State Opera in 1989 sounds equally alive and committed. Obviously much care and affection was lavished on this unfinished problem opera, including the wise decision to perform the recently rediscovered final chorus that Stravinsky composed in 1913 for Diaghilev's production in Paris—a moving and beautiful piece that should now become a permanent part of the score. The cast may be variable, but the power of Mussorgsky's compelling and continually relevant tragic study of human politics has seldom coalesced as eloquently as it does on these discs.

AS A SUBSTANTIAL CODA TO ITS CARNEGIE Hall visit, the Vienna Philharmonic gave a concert presentation of Strauss's **Elektra** led by Lorin Maazel, who served a brief and apparently unhappy term as Abbado's predecessor in Vienna. Orchestrally, the performance was stupendous. Maazel seemed determined to prove, once and for all, that he is not the chilly, objective musician his reputation would have us believe, and he mostly succeeded despite a variable cast. Eva Marton, presently feuding with the Metropolitan Opera over acts of lese majesty unbefitting a prima donna, sang an unsubtle Elektra with the stentorian brilliance, tireless energy, and blunt fearlessness that drive her fans into a frenzy. The other principals—Elizabeth Connell, James King, and Franz Grundheber—ranged from acceptable to barely competent, although Mignon Dunn, stepping in on short notice, sang a bold Klytemnestra.

Mainly, this *Elektra* was unforgettable for those who view Strauss's opera as essentially a drama defined by the orchestra. Never before have I heard the score played with such discipline, concentration, lyrical refinement, and chamber-music delicacy, nor with more churning gut power and ecstatic abandon. Maazel surely deserves all credit for the magnificent results, but sometimes I suspect that the Vienna Philharmonic might be the one orchestra in the world able to work such wonders all by itself. ▬

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THE NOT-FOR-PROFIT NEW YORK LUNG ASSOCIATION, which fights respiratory diseases, has a program whereby one can try out a number of Manhattan health clubs. For a tax-deductible contribution of $35, you'll receive a fitness-passport coupon book good for one free visit to Judith Scott's The Works, Joy of Movement, Mega Fitness, TriBeCa Workout, Alzerreca's Workout, Broadway Dance Center, Chelsea Racquet & Fitness Club, Herald Square Fitness Center, Austin Adams Workout, Body Art Exercise, Class Fitness, Pollan-Austen Fitness Center, Body Strength, Jeff Martin Studio, Steps Studio, and others. Coupons valid April 15–July 15. Send check or money order to *Fitness Passport, New York Lung Association, eighth floor, 432 Park Ave. South, New York, N.Y. 10016 (889-3370).* ■

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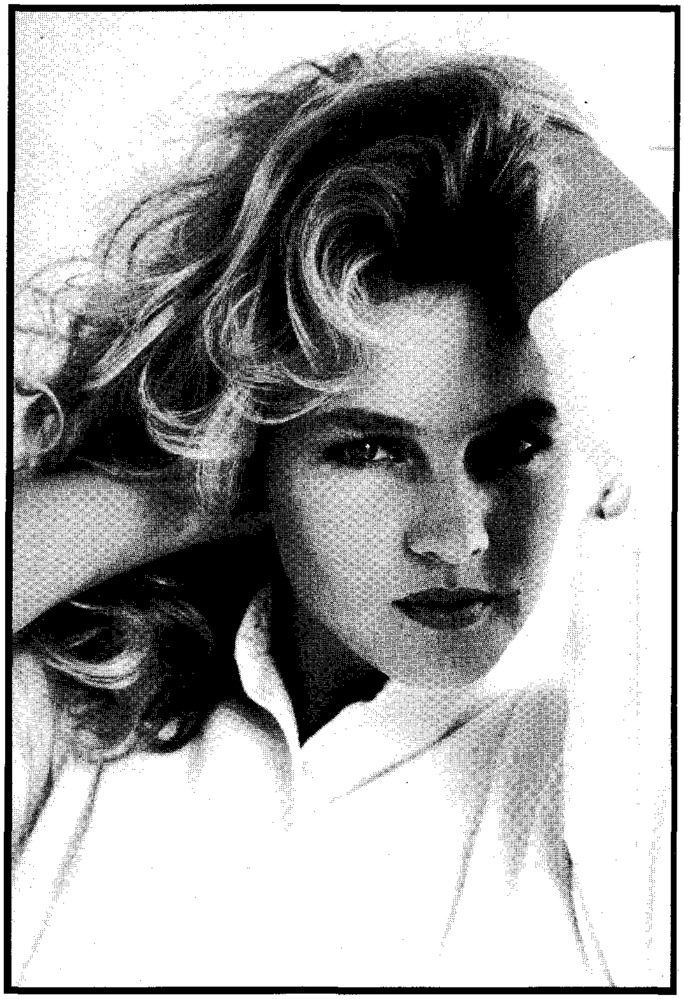

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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—Through 3/26: *Paris Is Burning.* #2—Through 3/14: "Landmarks, Breakthroughs, and Milestones in Black Film History." 3/13–14: *Nothing But A Man* (1964); *Duthchman* (1966). Through 4/4: "From Astro Boy to Akira: Japanese Fantasy Animation." 3/15–21: "Robot Carnival." #3—*1900* (1977). Film runs in two parts. Call in advance to determine if theater is showing one or both parts.

2. **ESSEX—Grand St. at Essex St.** (982-4455). *New Jack City.*

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Rosencrantz and Guildenstern Are Dead.* #2—*Iron and Silk.* #3—*Closet Land.* #4—*Cyrano De Bergerac.* #5—*Shadow of China.* #6—*La Femme Nikita.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Awakenings.* #2—*The Silence of the Lambs.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Hamlet.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*The Doors.* #2—*The Doors.* #3—*Sleeping With the Enemy.*

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 3/13: *The Wrong Man* (1956); *Dial M for Murder* (1954). 3/14: *The Only Game in Town* (1970); *McCabe and Mrs. Miller* (1971). 3/15–16: *Last Tango in Paris* (1972); *The Men* (1950). 3/17: *Walkabout* (1971); *Picnic at Hanging Rock* (1975). 3/18: *Hour of the Wolf* (1968); *The Passion of Anna* (1970). 3/19: *Red River* (1948); *Shane* (1953).

9. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Scenes From a Mall.* #2—*Superstar: The Life and Times of Andy Warhol.* #3—*The Sleazy Uncle.* #4—*Mr. and Mrs. Bridge.* #5—*The Field.*

10. **CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts.** (505-7320). Through 3/16: *Sweetie* (1989); *Miami Blues* (1990). 3/17–19: *Distant Voices Still Lives* (1988); *Privates on Parade* (1984).

11. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Grifters.* #2—*The Hard Way.*

12. **CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave.** (924-3363). *The Vanishing* (1988). In French and Dutch with English subtitles.

13. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Green Card.* #2—*Misplaced.* #3—*GoodFellas.* #4—*Shipwrecked.*

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*L.A. Story.* #2—*The Silence of the Lambs.* #3—*The Silence of the Lambs.* #4—*The Godfather PartIII.* #5—*Dances With Wolves.* #6—*He Said, She Said.*

19. **NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Home Alone.* #2—*Awakenings.* #3—*Edward Scissorhands.* #4—*King Ralph.* #5—*Once Around.* #6—*The Grifters.* #7—*The Hard Way.* #8—*Sleeping With the Enemy.* #9—*Closet Land.*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Reversal of Fortune.* #2—*GoodFellas.* #3—*New Jack City.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Vincent & Theo; Shipwrecked.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *The Hard Way.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*He Said, She Said.* #2—*New Jack City.* #3—*The Silence of the Lambs.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Sleeping With the Enemy.*

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Scenes From a Mall.* #2—*Hamlet.* #3—*Green Card.* #4—*The Field.*

42nd–60th Streets

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Home Alone.* #2—*The Hard Way.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway.** (869-8340). *The Silence of the Lambs.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*L.A. Story.* #2—*Sleeping With*

the Enemy. #3—The Neverending Story II; Popcorn. #4—GoodFellas. #5—Misery. #6—The Grifters.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). Through 3/14: *The Godfather Part III.* Opening 3/15: *Perfect Weapon.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 3/14: *Shipwrecked.* Opening 3/15: *The Godfather Part III* **EMBASSY 3—***He Said, She Said.* **EMBASSY 4—***Ghost.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*New Jack City.* #2—*New Jack City.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Closet Land.* #2—*The Hard Way.* #3—*Green Card.* #4—*King Ralph.* #5—*Spirit of '76* #6—*Mr. and Mrs. Bridge.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Scenes From a Mall.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Doors.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *GoodFellas.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Rosencrantz and Guildenstern Are Dead.* **CARNEGIE SCREENING ROOM—***La Femme Nikita.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Superstar: The Life and Times of Andy Warhol.* #2—*Vincent & Theo; Shipwrecked.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Godfather Part III.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Heaven and Earth.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 3/23: "Tribute to Great Stars." Featuring films by Eve Arden, Gary Merrill, Paulette Goddard, Rex Harrison. 3/13: *The Foxes of Harrow* (1947); *The Ghost and Mrs. Muir* (1947). 3/14–16: *The Reluctant Debutante* (1958); *Unfaithfully Yours* (1948). 3/17–18: *Major Barbara* (1941); *Blithe Spirit* (1945).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Sleeping With the Enemy.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Alice.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Home Alone.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Awakenings.* #2—*New Jack City.*

53. BARONET—Third Ave. at 59th St. (355-1663). *The Grifters.* **CORONET—***The Hard Way.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Closet Land.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Scenes From a Mall.* **CINEMA II—***Green Card.* **CINEMA THIRD AVE.—***Mr. and Mrs. Bridge.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Doors.* #2—*L.A. Story.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Once Around.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Silence of the Lambs.* #2—*He Said, She Said.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hamlet.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves.*

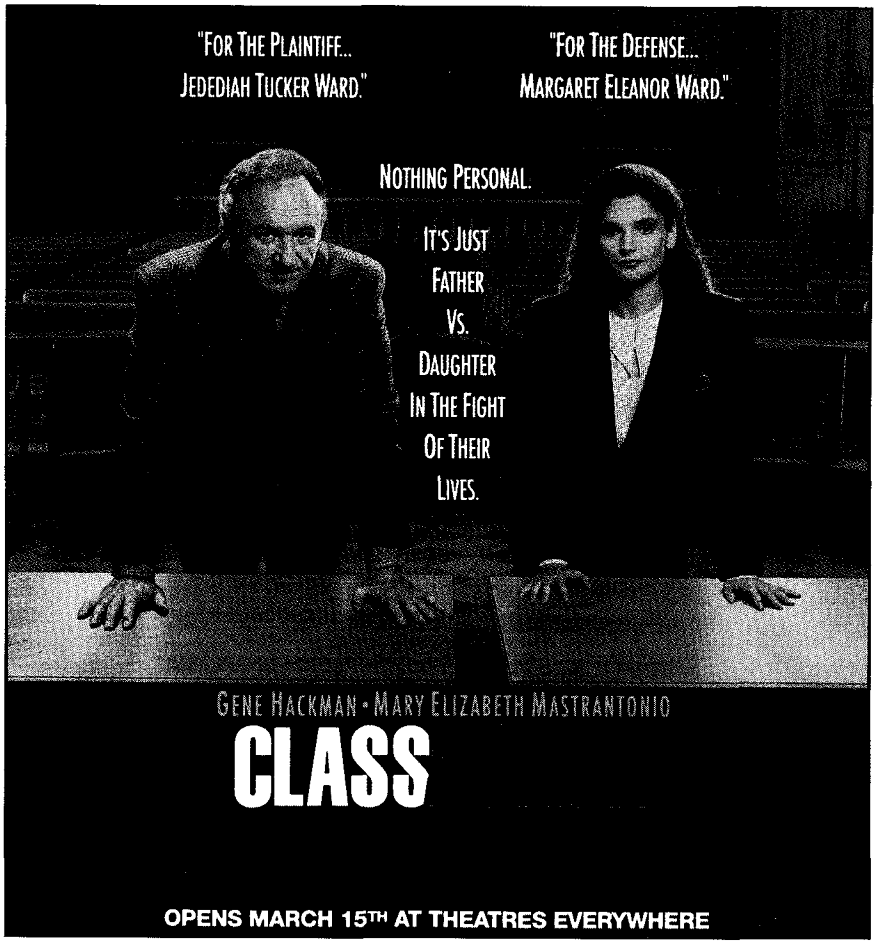
65. UA EAST—First Ave. at 85th St. (249-5100). *He Said, She Said.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Scenes From a Mall.* #2—*New Jack City.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*The Hard Way.* #2—*King Ralph.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Dances With Wolves.*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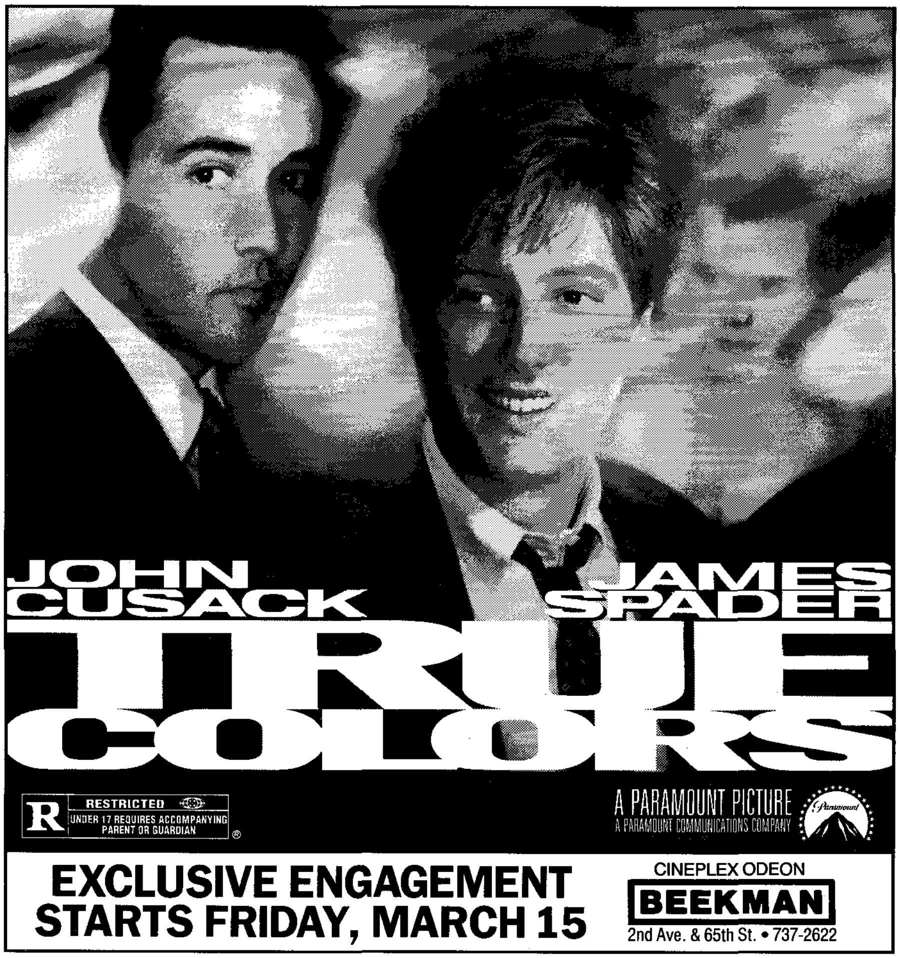
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80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Sleeping With the Enemy.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Open Doors.* #2—*Ay, Carmela!* #3—*The Nasty Girl.* Opening 3/17: *Ju Dou.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Hard Way.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Doors.* #2—*L.A. Story.* #3—*He Said, She Said.* #4—*The Silence of the Lambs.* #5—*Scenes From a Mall.* #6—*The Grifters.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Awakenings.* #2—*King Ralph.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Home Alone.* #2—*New Jack City.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*New Jack City.* #2—*Home Alone.*

MUSEUMS, SOCIETIES, ETC.

AUSTRIAN CULTURAL INSTITUTE—The Mark Goodson Theater, 2 Columbus Circle (759-5165). Free. 3/12 at 6:30: *Requiem for Dominic* (1990), dir. Robert Dornhelm.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 3/31: "The Art of Vision: A Stan Brakhage Retrospective." 3/17 at 2: Lecture and presentation by Fred Camper: "Cézanne, Brakhage, and 'Personal' Art." Screenings of short films by Brakhage; at 4: *Twenty-Third Psalm Branch* (1966).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 3/13: three films by Bruce Conner; *The Flicker* (1966), dir. Tony Conrad. 3/13–17: *Ten for Two* (1971), dir. Steve Gebhardt. 3/14: films by James Broughton. 3/15: films by Stan Brakhage. 3/16-17: *Poem Posters* (1965); *Johnny Minotaur* (1971); "New Works from the Film-Makers' Cooperative." 3/17: *The Myth of Mental Illness?; Rolling Stones* (1974).

BACA—200 Eastern Pkwy., Brooklyn (718-783-3077). Free. 3/9–29: Screenings of the winning entries of the 25th Annual Film and Video Festival. For complete screening dates and lists call (718-783-3077). Screenings 3/16 at Jefferson Market Library, 425 Sixth Ave.

FILM SOCIETY OF LINCOLN CENTER—Avery Fischer and Alice Tully Halls, Lincoln Center (877-1800, ext. 489). Through 3/31: "New Directors/New Films." 3/15–16: *Halfaouine; L'Amour.* 3/16–17: *Leo SonnyBoy; A Little Stiff.* 3/17–18: *Legends.* 3/18–19: *Fallen From Heaven.*

THE JEWISH MUSEUM—Programs housed at The New-York Historical Society, Central Park West at 77th St. (860-1888). $8; members $6; students and senior citizens $5. Film series Through 3/13: "Crossing Borders: Films on Exile."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art"; "Women's History Month: Focus on Women Artists." 3/12–16: "Caspar David Friedrich and Romantic Painting." 3/19–23: "The Fauve Landscape."

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. 3/2: Open screening: 16mm, S8mm, slide formats all available. 3/15: *Introduction to the End of an Argument (Intifada): Speaking for Oneself . . . Speaking for Others . . .* (1990), dir. Elia Suleiman and Jayce Salloum; *Measures of Distance* (1988), dir. Mona Hatoum. 3/16: *How to Squash a Squat* (1990), dir. Franck Golderg; *Tell Tale Hearts* (1990), dir. Larry Buskey; *What Do You Think People Think Brazil Is* (1990), dir. Sandra Kogut.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 5/4: "Comedians' Choice: Acts & Influences," a series featuring the work of comedians complemented by clips of their influential predecessors. Tue.–Sat. at 12:15, Tue. at 5:30. 3/12–16, 3/19–29: Garry Shandling.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "New Directors/New Films" "Art of the Forties." 3/14 at 2:30 and 6: *Bambini in Città.* Street children in postwar Milan. In Italian with English subtitles.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 3/13–14: *The Mozart Brothers.* 3/15–20: *Freeze–Die–Come to Life.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 3/21: *Because of That War* (1988), dir. Orna Ben-Dor Niv; *Berlin/Jerusalem* (1989), dir. Amos Gitai, in German and Hebrew with English subtitles.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). $6; members/advance $4. *Through* 3/23: "Spike Lee Film Festival." All films at 3. 3/16: *Do the Right Thing* (1988).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through 3/22: "Andy Warhol's Video and Television." Times vary, call museum.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*The Hard Way.* #2—*New Jack City.* #3—*Shipwrecked.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Hard Way.* #2—*The Silence of the Lambs.* #3—*New Jack City.* #4—*Home Alone.* #5—*King Ralph.* #6—*Shipwrecked.* #7—*Sleeping With the Enemy.* #8—*The Doors.* #9—*Sleeping With the Enemy.*

154. FAIRMONT—(901-3006). The Fairmont has closed.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Hard Way.* #2—*Dances With Wolves.* #3—*The Silence of the Lambs.* #4—*Shipwrecked.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *New Jack City.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.* #3—*New Jack City.* #4—*Home Alone.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*The Doors.* #2—*Shipwrecked.* #3—*Scenes From a Mall.* #4—*Sleeping With the Enemy.* #5—*Misery.* #6—*Eve of Destruction.* #7—*The Silence of the Lambs.* #8—*Home Alone.* #9—*The Hard Way; GoodFellas.* #10—*Kindergarten Cop; The Neverending Story II.* #11—*He Said, She Said; Run.* #12—*New Jack City; King Ralph.* #13—*Lionheart; Nothing But Trouble.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Sleeping With the Enemy.* #2—*Home Alone.* #3—*Closet Land.* #4—*Dances With Wolves.* #5—*Mr. and Mrs. Bridge.* #6—*Scenes From a Mall.* #7—*Awakenings.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1— *The Silence of the Lambs.* #2—*The Hard Way.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*The Hard Way.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Mr. and Mrs. Bridge.* #2—*The Doors.* #3—*Cyrano de Bergerac.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*New Jack City.* #2—*King Ralph.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*New Jack City.* #2—*New Jack City.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Silence of the Lambs.* #2—*The Doors.* #3—*Shipwrecked.* #4—*The Hard Way.* #5—*King Ralph.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*New Jack City; Shipwrecked.* #2—*Home Alone.* #3—*Sleeping With the Enemy.* #4—*King Ralph.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Hard Way.* #2—*Mr. and Mrs. Bridge.* #3—*King Ralph.* #4—*Sleeping With the Enemy.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Home Alone.* #2—*New Jack City.* #3—*The Doors.* #4—*Scenes From a Mall; The Neverending Story II.* #5—*The Silence of the Lambs; Home Alone.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Scenes From a Mall.* #2—*He Said, She Said.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Silence of the Lambs.* #2—*Shipwrecked.* #3—*Home Alone.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*King Ralph.* #2— *Sleeping With the Enemy.* #3—*The Doors.* #4—*The Hard Way.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Shipwrecked.* #2—*Home Alone.* #3—*The Silence of the Lambs.* #4—*Sleeping With the Enemy.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Mr. and Mrs. Bridge.* #2—*Sleeping With the Enemy.* #3—*The Silence of the Lambs.* #4—*The Doors.* #5—*The Hard Way.* #6—*Home Alone.* #7—*L.A. Story.* #8—*He Said, She Said.* #9— *Scenes From a Mall.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*He Said, She Said.* #2—*New Jack City.* #3—*The Hard Way.* #4—*King Ralph.* #5—*Home Alone.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Doors.* #2—*Shipwrecked.* #3—*Sleeping With the Enemy.* #4—*The Silence of the Lambs.* #5—*New Jack City.* #6—*King Ralph.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Scenes From a Mall.* #2—*Shipwrecked.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Doors.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*He Said, She Said.*

303. CORONA—PLAZA—(639-7722). #1—*Silence of the Lambs.* #2—*Robo Cop II.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Doors.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*King Ralph.* #5—*Home Alone.* #6—*He Said, She Said.* #7—*The Hard Way.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Silence of the Lambs.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*He Said, She Said.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Scenes From a Mall.* #2—*Awakenings.* #3—*Hamlet.* #4—*Green Card.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Sleeping With the Enemy.* #2—*Shipwrecked.* #3—*Home Alone.* #4—*The Hard Way.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Sleeping With the Enemy.* #2—*Alice.*

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309. FOREST HILLS—CINEMART—(261-2244). #1—*Once Around.* #2—*Shipwrecked; Alice.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*New Jack City.* #2—*Home Alone.* #3—*Class Action; The Doors.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Scenes From a Mall.* #2—*Closet Land.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Mr. and Mrs. Bridge.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*King Ralph.* #2—*Sleeping With the Enemy.* #3—*L.A. Story.* #4—*The Hard Way.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Mr. and Mrs. Bridge.* #2—*King Ralph.* #3—*Closet Land.* #4—*New Jack City.* #5—*Dances With Wolves.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*He Said, She Said.* #2—*L.A. Story.* #3—*Home Alone.* #4—*Sleeping With the Enemy.* #5—*The Silence of the Lambs; The Hard Way.* #6—*The Silence of the Lambs.* #7—*The Doors.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Home Alone.* #2—*The Hard Way.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*New Jack City.* #2—*King Ralph.* #3—*The Silence of the Lambs.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Doors.* #2—*Home Alone.* #3—*He Said, She Said.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Silence of the Lambs.* #2—*Sleeping With The Enemy.* #3—*The Hard Way.* #4—*Awakenings.* #5—*Scenes From a Mall.* #6—*Shipwrecked.* #7—*King Ralph.*

320. REGO PARK—DRAKE—(457-4002). *Awakenings; GoodFellas; The Neverending Story II.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Silence of the Lambs.* #2—*The Hard Way.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Scenes From a Mall.* #2—*The Hard Way; Shipwrecked.*

401. NEW DORP—HYLAN—(351-6601). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Shipwrecked.* #2—*The Doors.* #3—*L.A. Story.* #4—*Sleeping With the Enemy.* #5—*The Silence of the Lambs.* #6—*Home Alone.* #7—*The Hard Way.* #8—*King Ralph.* #9—*New Jack City.* #10—*He Said, She Said.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.*

501. BELLMORE—MOVIES—(783-7200). *The Neverending Story II; Scenes From a Mall.*

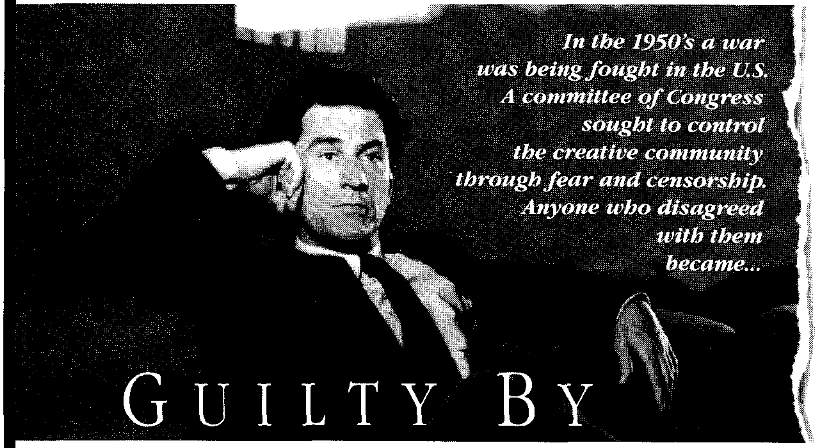
502. BETHPAGE—MID-ISLAND—(796-7500). *The Hard Way.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 3/14: *King Ralph.* Beg. 3/15: *If Looks Could Kill.* #2—*Home Alone.* #3—*Sleeping With the Enemy.* #4—*The Hard Way.* #5—Through 3/14: *Once Around; Awakenings.* Beg. 3/15: *Class Action.* #6—Through 3/14: *Mr. and Mrs. Bridge.* Beg. 3/15: *Guilty By Suspicion.* #7—*Awakenings.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Hard Way.* #2—*He Said, She Said; Shipwrecked.* #3—*Scenes From a Mall.* #4—*Home Alone.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Silence of the Lambs.* #2—*The Doors.* #3—*Sleeping With the Enemy.* #4—*Home Alone.* #5—*The Hard Way.* #6—*Dances With Wolves.* #7—*He Said, She Said.* #8—*Scenes From a Mall.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Hard Way.* #2—*Shipwrecked.* #3—*The Doors.* #4—*King Ralph.* #5—*The Silence of the Lambs.* #6—*Sleeping With the Enemy.*



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508. HEWLETT—HEWLETT—(791-6768). *The Grifters*.

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Dances With Wolves*. #2—*The Silence of the Lambs*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Greencard; Shipwrecked*. #2—*The Godfather Part III*. #3—*New Jack City*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Scenes From a Mall; The Godfather Part III; The Grifters*. #2—*The Neverending Story II*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Silence of the Lambs*. #2—*He Said, She Said*. #3—*The Doors*. #4—*L.A. Story*. #5—*Dances With Wolves*. #6—*Shipwrecked*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Silence of the Lambs*. #2—*The Neverending Story II; Once Around; Scenes From a Mall*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Doors*. #2—Through 3/14: *L.A. Story*. Beg. 3/15: *Class Action*. #3—*Home Alone*. #4—*Sleeping With the Enemy*. #5—*The Silence of the Lambs*. #6—*Dances With Wolves*.

515. MALVERNE—TWIN—(599-6966). #1—*Greencard; The Godfather Part III*. #2—*Shipwrecked*.

516. MANHASSET—MANHASSET—(627-7887). #1—*The Doors*. #2—*Sleeping With the Enemy*. #3—*He Said, She Said*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Doors*. #2—*Shipwrecked*. #3—*The Hard Way*. #4—Through 3/14: *Misery; Postcards From the Edge*. Beg. 3/15: *If Looks Could Kill*. #5—*Home Alone*. #6—Through 3/14: *He Said, She Said*. Beg. 3/15: *Guilty By Suspicion*. #7—*King Ralph*. #8—*Sleeping With the Enemy*. #9—*The Silence of the Lambs*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Dances With Wolves*. #2—*Sleeping With the Enemy*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Scenes From a Mall*. #2—*Home Alone*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Godfather III; The Grifters*. #2—*Greencard; The Neverending Story II*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Closet Land*. #2—*Alice*. #3—*New Jack City*. #4—*Hamlet; Shipwrecked*. #5—*King Ralph*. #6—*Neverending Story II; The Godfather Part III*. #7—*Home Alone*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Silence of the Lambs*. #2—*Dances With Wolves*. #3—*Once Around*. #4—*The Hard Way*. #5—*Scenes From a Mall*. #6—*Mr. and Mrs. Bridge*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Scenes From a Mall*. #2—*Once Around*. #3—*Mr. and Mrs. Bridge*. #4—*Closet Land*. #5—*King Ralph*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Hard Way*. #2—*Awakenings*.

526. ROSLYN—ROSLYN—(621-8488). #1—*Alice*. #2—*The Silence of the Lambs*.

527. SYOSSET—SYOSSET—(921-5810). #1—*Sleeping With the Enemy*. #2—*Closet Land*. #3—Through 3/14: *L.A. Story*. Beg. 3/15: *Guilty By Suspicion*.

528. SYOSSET—UA CINEMA 150—(364-0700). *The Doors*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Doors*. #2—*Shipwrecked*. #3—*Home Alone*. #4—*He Said, She Said*. #5—*The Neverending Story II*. #6—*The Hard Way*. #7—*Sleeping With the Enemy*. #8—*The Silence of the Lambs*. #9—*The Godfather Part III; Nothing But Trouble*. #10—*King Ralph*. #11—*Misery; Run*. #12—*Lionheart; GoodFellas*. #13—*Kindergarten Cop; Eve of Destruction*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Hard Way*. #2—*Sleeping With the Enemy*. #3—Through 3/14: *New Jack City*. Beg. 3/15: *If Looks Could Kill*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Mr. and Mrs. Bridge*. #2—*Green Card*. #3—*The Doors;Who's Talking Too*. #4—*Once Around*. #5—*L.A.Story*. #6—*Dances With Wolves; Awakenings*.

534. WESTBURY—WESTBURY—(333-1911). #1—*Havana* (with Spanish subtitles). #2—*Mr. and Mrs. Bridge*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Home Alone*. #2—*The Hard Way*. #3—*Sleeping With the Enemy*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Silence of the Lambs*. #2—*He Said, She Said*. #3—*Godfather III; The Neverending Story II*. #4—*Dances With Wolves*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Awakenings*. #2—*Mr. and Mrs. Bridge*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Shipwrecked*. #2—*The Doors*. #3—*The Silence of the Lambs*. #4—*King Ralph*. #5—*L.A. Story*. #6—*The Neverending Story II*. #7—*Closet Land*. #8—*The Hard Way; Hamlet*. #9—*New Jack City; He Said, She Said*. #10—*Home Alone; Awakenings*. #11—*Sleeping With the Enemy; Dances With Wolves*. #12—*Kindergarten Cop; GoodFellas*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Hard Way; The Doors*. #2—*New Jack City; Shipwrecked*. #3—*The Silence of the Lambs*. #4—*The Neverending Story II*. #5—*GoodFellas*. #6—*King Ralph*. #7—*He Said, She Said; Home Alone*. #8—*White Fang; Green Card*. #9—*Once Around*. #10—*Awakenings; Kindergarten Cop*. #11—*Scenes From a Mall; Sleeping With the Enemy*. #12—*L.A. Story; Dances With Wolves*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Doors*. #2—Through 3/14: *King Ralph*. Beg. 3/15: *Guilty By Suspicion*. #3—*Sleeping With the Enemy*. #4—*The Silence of the Lambs*. #5—*New Jack City*. #6—*The Hard Way*. #7—Through 3/14: *Shipwrecked; Scenes From a Mall*. Beg. 3/15: *If Looks Could Kill*. #8—*Home Alone*. #9—Through 3/14: *Dances With Wolves*. Beg. 3/15: *Class Action*. #10—Through 3/14: *He Said, She Said*. Beg. 3/15: *Perfect Weapon*.

611. CORAM—PINE—(698-6442). #1—*Dances With Wolves*. #2—*Sleeping With the Enemy*. #3—*Scenes From A Mall; Shipwrecked*. #4—*The Hard Way*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Doors*. #2—*The Hard Way*. #3—*The Silence of the Lambs*. #4—Through 3/14: *Sleeping With the Enemy*. Beg. 3/15: *Class Action*. #5—Through 3/14: *Scenes From a Mall*. Beg. 3/15: *Guilty By Suspicion*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Scenes From a Mall*. #2—*Mr. and Mrs. Bridge*.

615. GREENPORT—GREENPORT—(477-0500). Closed for the season.

616. HUNTINGTON—SHORE—(421-5200). #1—*Sleeping With the Enemy*. #2—*Once Around*. #3—*The Hard Way*. #4—*The Grifters*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Silence of the Lambs*.

618. ISLIP—ISLIP—(581-5200). #1—*Sleeping With the Enemy*. #2—*The Hard Way*. #3—*King Ralph*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Greencard; Shipwrecked*. #2—*Sleeping With the Enemy*. #3—*Dances With Wolves*. #4—*The Hard Way*.

620. LINDENHURST—LINDENHURST—(888-5400). *Kindergarten Cop*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*He Said, She Said*. #2—*Dances With Wolves*. #3—*King Ralph*. #4—*Sleeping With the Enemy*. #5—*The Silence of the Lambs*. #6—*Home Alone*. #7—*Sleeping With the Enemy*. #8—*New Jack City*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 3/14: *Kindergarten Cop*. Beg. 3/15: *Edward Scissorhands*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Doors*. #2—*Shipwrecked*. #3—*Home Alone*. #4—*King Ralph*. #5—*New Jack City*. #6—Through 3/14: *Closet Land*. Beg. 3/15: *Class Action*. #7—Through 3/14: *He Said, She Said*. Beg. 3/15: *Perfect Weapon*. #8—*The Hard Way*. #9—Through 3/14: *Mr. and Mrs. Bridge; L.A. Story*. Beg. 3/15: *Guilty By Suspicion*. #10—Through 3/14: *Scenes From a Mall*. Beg. 3/15: *If Looks Could Kill*. #11—*The Silence of the Lambs*. #12—*Dances With Wolves*. #13—*Sleeping With the Enemy*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*The Neverending Story II; Dances With Wolves*. #2—*Awakenings; Once Around*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Hamlet*. Beg. 3/15: *The Grifters*.

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Shipwrecked; Greencard*. #2—*Home Alone*. #3—*Dances With Wolves*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 3/14: *Scenes From a Mall*. Beg. 3/15: *If Looks Could Kill*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 3/14: *King Ralph; Shipwrecked*. Beg. 3/15: *Perfect Weapon*. #2—*Home Alone*. #3—*Mr. and Mrs. Bridge*. #4—*Closet Land*. #5—Through 3/14: *Misery; Postcards From the Edge*. Beg. 3/15: *If Looks Could Kill*.

635. STONY BROOK—LOEWS—(751-2300). #1—*The Silence of the Lambs*. #2—*The Doors*. #3—*He Said, She Said*.

636. WEST ISLIP—TWIN—(669-2626). #1—*The Silence of the Lambs*. #2—*King Ralph; Shipwrecked*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Mr. and Mrs. Bridge*. #2—*Scenes From A Mall*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *The Silence of the Lambs*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Sleeping With the Enemy*. #2—*Mr. and Mrs. Bridge*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 3/14: *L.A. Story*. Beg. 3/15: *Guilty By Suspicion*. #2—*Awakenings*. #3—*King Ralph*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Dances With Wolves*. #2—*Scenes From a Mall*.

704. HARRISON—CINEMA—(835-5952). *L.A. Story*.

705. HARTSDALE—CINEMA—(428-2200). #1—*The Silence of the Lambs*. #2—*Shipwrecked*. #3—*The Doors*. #4—*Sleeping With the Enemy*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Doors*. #2—*Home Alone*. #3—*King Ralph*. #4—*Dances With Wolves*. #5—*Scenes From a Mall*. #6—*Sleeping With the Enemy*. #7—*The Silence of the Lambs*. #8—*The Hard Way*. #9—*New Jack City; Awakenings*. #10—*He Said, She Said; L.A. Story*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *Sleeping With the Enemy*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Doors*. #2—*The Silence of the Lambs*. #3—Through 3/14: *Awakenings*. Beg. 3/15: *Guilty By Suspicion*. #4—Through 3/14: *Home Alone*. Beg. 3/15: *If Looks Could Kill*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Green Card*. #2—*The Silence of the Lambs*. #3—*Dances With Wolves*. #4—*Scenes From a Mall*. #5—*The Hard Way; The Neverending Story II*.

712. NEW ROCHELLE—TOWN—(632-9700). #1—*New Jack City*. #2—*Awakenings; Shipwrecked*.

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714. PEEKSKILL—BEACH—(737-6262). #1—*L.A. Story.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*Shipwrecked.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*New Jack City.* #2—*Scenes From a Mall.* #3—*Mr. and Mrs. Bridge.* #4—*Home Alone.*

716. PELHAM—PICTURE HOUSE—(738-3160). *The Hard Way.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Hard Way.* #2—*Scenes From a Mall.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Program unavailable.* #2—*Program unavailable.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Mr. and Mrs. Bridge.* #2—*Scenes From a Mall.* #3—*Home Alone.* #4—*Dances With Wolves.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Silence of the Lambs.* #2—*New Jack City.* #3—*Sleeping With the Enemy.* #4—*Nothing But Trouble.* #5—*The Doors.* #6—Through 3/14: *He Said, She Said.* Beg. 3/15: *If Looks Could Kill.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Doors.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*King Ralph.* #5—Through 3/14: *L.A. Story.* Beg. 3/15: *Guilty By Suspicion.* #6—*The Hard Way.* #7—Through 3/14: *Awakenings; The Neverending Story II.* Beg. 3/15: *If Looks Could Kill.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*The Hard Way.* #2—*Dances With Wolves.* #3—*Scenes From a Mall.* #4—*Shipwrecked.* #5—*The Silence of the Lambs.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*The Grifters.* #2—*The Doors.* #3—*Dances With Wolves.* #4—*The Silence of the Lambs.* #5—*The Hard Way.* #6—*Mr. and Mrs. Bridge; The Neverending Story II.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Sleeping With the Enemy.* #2—Through 3/14: *Shipwrecked.* Beg. 3/15: *Guilty By Suspicion.*

757. NYACK—CINEMA EAST—(358-6631). *Dances With Wolves.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Hard Way.*

764. LAFAYETTE—(357-6030). *Awakenings; Shipwrecked.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*The Silence of the Lambs.* #2—*The Hard Way.*

801. DANBURY CINE—(743-2200). #1—*drs.* #2—*Dances With Wolves.* #3—*Scenes From A Mall.*

802. DANBURY—CINEMA—(748-2923). #1—*Sleeping With the Enemy.* #2—*L.A. Story; Awakenings.*

803. DANBURY—PALACE—(748-7496). #1—*Home Alone.* #2—*Shipwrecked.* #3—*New Jack City.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*King Ralph.* #2—*New Jack City.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Hard Way.* #2—*The Silence of the Lambs.*

808. GREENWICH—PLAZA—(869-4030). #1—*The Doors.* #2—*Cyrano de Bergerac.* #3—*He Said, She Said.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Scenes From a Mall.* #2—*L.A. Story.*

810. NORWALK—CINEMA—(838-4504). #1—*Shipwrecked.* #2—*Home Alone.*

813. SOUTH NORWALK—SONO—(866-9202). Through 3/14: *Walkabout* (1971); *Nosferatu: The Vampyre* (1979).

815. STAMFORD—AVON—(324-9205). #1—*Shipwrecked.* #2—*New Jack City.*

816. STAMFORD—CINEMA—(324-3100). #1—*Alice.* #2—*Home Alone.* #3—*Scenes From a Mall.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sleeping With the Enemy.* #2—*L.A. Story.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Doors.* #2—*Shipwrecked.* #3—*King Ralph.* #4—*Sleeping With the Enemy.* #5—*Nothing But Trouble.* #6—*He Said, She Said.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Home Alone.* #2—*Shipwrecked.* #3—*He Said, She Said.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Doors.* #2—*Dances With Wolves.* #3—*The Silence of the Lambs.* #4—*Scenes From a Mall.*

821. WESTPORT—POST—(227-0500). *Sleeping With the Enemy.*

822. WILTON—CINEMA—(762-5678). *The Hard Way.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*The Hard Way.* #4—*King Ralph.* #5—*The Doors.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*He Said, She Said.* #2—*Shipwrecked.* #3—*Awakenings.* #4—*Sleeping With the Enemy.* #5—*The Silence of the Lambs.* #6—*King Ralph.* #7—*New Jack City.* #8—*The Doors.* #9—*Home Alone.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Dances With Wolves.* #2—*Mr. and Mrs. Bridge.* #3—*He Said, She Said.* #4—*Kindergarten Cop.* #5—*New Jack City.* #6—*Scenes From a Mall.* #7—*Shipwrecked.* #8—*L.A. Story.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Silence of the Lambs.* #2—*The Doors.* #3—*Home Alone.* #4—*The Hard Way.* #5—*Sleeping With the Enemy.* #6—*King Ralph.*

906. SUMMIT—SUMMIT FOURPLEX—(865-2878). #1—*GoodFellas.* #2—*Ghost.* #3—*Look Who's Talking Too; Three Men and a Little Lady.* #4—*Home Alone.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Silence of the Lambs.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*New Jack City.* #2—*New Jack City.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Silence of the Lambs.* #2—*Mr. and Mrs. Bridge.* #3—*Home Alone.* #4—*Shipwrecked; Dances With Wolves.* #5—*Greencard; Neverending Story II.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Hard Way.* #2—*Mr. and Mrs. Bridge.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Scenes From a Mall.* #2—*Mr. and Mrs. Bridge.* #3—*The Hard Way.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*King Ralph.* #2—*Home Alone.* #3—*Shipwrecked.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Silence of the Lambs.* #2—*Scenes From a Mall.* #3—*Sleeping With the Enemy.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Sleeping With the Enemy.* #2—*Awakenings.* #3—*The Doors.*

921. WAYNE—WAYNE EIGHT—(890-0505). #1—*The Doors.* #2—*The Hard Way.* #3—*Shipwrecked.* #4—*The Silence of the Lambs.* #5—*Mr. and Mrs. Bridge.* #6—*He Said, She Said.* #7—*Dances With Wolves.* #8—*King Ralph.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Silence of the Lambs.* #2—*Home Alone.* #3—*Sleeping With the Enemy.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Shipwrecked.*

931. CRANFORD—CRANFORD—(276-9120). #1—*The Hard Way.* #2—*Mr. and Mrs. Bridge.*

932. ELIZABETH—ELMORA—(352-3483). *Home Alone.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*The Doors.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*The Hard Way.* #5—*Home Alone.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Grifters.*

936. UNION—UNION—(686-4373). #1—*Scenes From a Mall.* #2—*He Said, She Said.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Awakenings.* #2—*Sleeping With the Enemy.* #3—*The Doors.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Silence of the Lambs.* #2—*Shipwrecked.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Silence of the Lambs.* #2—*Shipwrecked.* #3—*King Ralph.* #4—*Scenes From A Mall.* #5—*Alice.*

951. CLOSTER—CLOSTER—(768-8800). *The Hard Way.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Hard Way.* #2—*King Ralph.* #3—*Shipwrecked; Mermaids.* #4—*The Silence of the Lambs.*

953. EMERSON—QUAD—(261-1000). #1—*The Hard Way.* #2—*Shipwrecked.* #3—*The Silence of the Lambs.* #4—*He Said, She Said; Goodfellas.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Sleeping With the Enemy.* #2—*Dances With Wolves.*

958. OAKLAND—TWIN—(337-4478). #1— #2—*Greencard.*

959. PARAMUS—CINEMA 35—(845-5070). *Kindergarten Cop.*

960. PARAMUS—BERGEN MALL—(845-4449). *Closet Land.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Sleeping With the Enemy.* #2—*The Hard Way.* #3—*Mr. and Mrs. Bridge.* #4—*The Silence of the Lambs.* #5—*Home Alone.* #6—*The Silence of the Lambs.* #7—*The Doors.* #8—*Dances With Wolves.* #9—*King Ralph.* #10—*Closet Land.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*L.A. Story.* #2—*Shipwrecked; Green Card.* #3—*New Jack City.*

963. RAMSEY—CINEMA—(825-2090). *The Silence of the Lambs.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*The Hard Way.* #2—*Scenes From a Mall.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.* #3—*He Said, She Said.* #4—*Closet Land.* #5—*The Hard Way.* #6—*Scenes From a Mall.* #7—*Shipwrecked.* #8—*Mr. and Mrs. Bridge.* #9—*The Doors.* #10—*King Ralph.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Dances With Wolves.* #2—*Dances With Wolves.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Home Alone.* #2—*Sleeping With the Enemy.* #3—*He Said, She Said.* #4—*The Grifters.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Sleeping With the Enemy.* #2—*The Hard Way.* #3—*Look Who's Talking Too.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Sleeping With the Enemy.* #2—*Greencard.* #3—*Hamlet.* #4—*Home Alone.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Scenes From a Mall.* #2—*Mr. and Mrs. Bridge.* #3—*Dances With Wolves; The Neverending Story II.*

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BRIEF MOVIE REVIEWS

COMPILED BY PATRICK KERNAN

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALICE—(1 hr. 46 min.; 1990) Alice Tate (Mia Farrow), upper-class East Side matron, a demure, not very bright beauty in a mink coat and red hat, is one of Woody Allen's fluttering, meek heroines. Her high, rounded cheekbones, soft lips, and slightly misty blue eyes are so gently appealing that one feels one's heart break a little bit every time she drifts into view. But there's an element of embarrassment in the role. Having married a wealthy man (William Hurt) when she was very young, Alice has moved to Manhattan and adopted shopping as a way of life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. *Alice* offers, of all things, a message: We have to give up big apartments and credit cards, move into small places downtown, and live for others. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **50, 308, 309, 522, 526, 719, 816, 950**

★ **AWAKENINGS**—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. Seemingly immobile patients will jerk to life when exposed to the right stimulus—music, in some cases, or a nurse playing the first card in a gin-rummy game. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). The others stir, shake, and spring to life. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **5, 19, 52, 87, 200, 220, 306, 319, 320, 503, 503, 524, 533, 603, 606, 608, 627, 702, 706, 708, 712, 764, 802, 902, 920, 937**

AY, CARMELA!—(1 hr. 43 min.; 1991) The official Spanish entry for this year's Best Foreign Film Oscar, Carlos Saura's movie follows a performing couple—Carmela and Paulino—and their Elegant Variety Show. They flee their village to avoid the ravages of the Spanish Civil War only to be captured and forced to put on a performance for the Fascists. NR. **81**

CLASS ACTION—(1 hr. 40 min.; 1991) Father-and-daughter lawyers are pitted against each other for a high-profile class-action lawsuit. With Gene Hackman and Mary Elizabeth Mastrantonio; directed by Michael Apted. R. **310, 503, 514, 610, 612, 625**

CLOSET LAND—(1 hr. 29 min.; 1991) In this psychological-political thriller, a woman (Madeleine Stowe) is abducted in the middle of the night, ostensibly because of the subversive children's books she writes. An interrogation follows, but a well-developed sense of fantasy and resilience thwarts her captor's attempts to break her will. R. **3, 19, 38, 54, 200, 311, 314, 522, 524, 527, 606, 625, 634, 960, 961, 965**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **3, 49, 206, 808**

★ **DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic. But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce *and strange—but not stiff-jointed or incomprehensible*. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. With Mary McDonnell. (11/19/90) PG-13. **18, 64, 80, 155, 200, 302, 305, 314, 505, 509, 512, 514, 519, 523, 533, 601, 606, 608, 610, 611, 619, 621, 625, 627, 631, 703, 706, 709, 714, 722, 753, 755, 757, 801, 820, 904, 912, 921, 956, 958, 961, 966, 966, 971**

THE DOORS—(2 hrs. 15 min.; 1991) In Oliver Stone's latest offering, Val Kilmer confronts an especially difficult task: portraying sixties rock idol and Doors lead vocalist Jim Morrison. The film traces the group's rise to fame and how it affected Morrison, whose erratic, self-destructive life-style became as notorious as his music. Meg Ryan co-stars as Morrison's wife. R. **7, 7, 41, 60, 81, 85, 152, 160, 206, 210, 214, 217, 219, 300, 302, 304, 310, 315, 318, 406, 505, 506, 512, 514, 516, 517, 528, 530, 533, 606, 608, 610, 612, 625, 635, 705, 706, 708, 723, 724, 755, 808, 818, 820, 900, 902, 905, 920, 921, 933, 937, 961, 965, 972**

EDWARD SCISSORHANDS—(1 hr. 40 min.; 1990) Tim Burton doesn't have much of a story going for him in his new movie, and he tries to get by mainly on color and design. In a fifties suburban community, a woman pure in heart (Dianne Wiest) brings into her house a sad and lonely creature created by a mad scientist—a boy, Edward (Johnny Depp), complete except for his hands. At the end of each of his arms hangs a mess of blades and shears of different sizes. Slender, purple-pale, with his cheeks sucked in, Edward makes quick, darting attacks on the suburban hedges, creating fantastic sculptures. He also becomes an expert haircutter. Visually pleasing but almost completely empty. With Kathy Baker, Winona Ryder, Vincent Price, Alan Arkin, and Anthony Michael Hall. (12/10/90) PG-13. **19, 623**

THE FIELD—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. The old man, Bull McCabe (Richard Harris) is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony wasteland to a lush pasture. McCabe doesn't even own the field, but he's convinced it's his anyway, by dint of his labor. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. The performance is imposing, but it's all megalomaniacal effects. (1/21/91) PG-13. **9, 26**

THE GODFATHER PART III—(2 hrs. 44 min.; 1990) It certainly isn't boring, but much of it is heavy-spirited and glum, even solemn, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, and neither levity nor excitement were permitted. It's 1979, and Michael Corleone (Al Pacino), only about 60, but old in body and spirit, has withdrawn from the rackets and become a financier, buying himself respectability by contributing millions to the Catholic church. Seizing on fresh real-life scandals and rumors (not just the Sindona affair but the surprising early death of John Paul I), Mario Puzo and Francis Coppola ignore the American themes of the first two movies and involve the Corleone family in Vatican politics and finance. Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film, and the talented young Andy Garcia, as the rising young thug and new don, Vincenzo, isn't allowed to take over the movie. With Joe Mantegna as a Gotti-like hood; Eli Wallach as a wily old don; the disastrous Sofia Coppola as Michael's daughter; Talia Shire; and Diane Keaton. (1/7/91) R. **18, 34, 36, 45, 510, 511, 515, 521, 522, 530, 601**

★ **GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. Cinematography by Michael Ballhaus. (9/24/90) R. **13, 20, 33, 42, 160, 320, 530, 606, 906, 913, 953**

GREEN CARD—(1 hr. 48 min.; 1990) The depressing revelation of the movie is that Andie MacDowell's excellent performance in *sex, lies, and videotape* was a fluke. In this astonishingly conventional romantic comedy devised by Peter Weir, she is a prig who only loves plants (until she meets Gérard Depardieu, that is). And the terrible thing is that she really seems like a prig who only loves plants. As a French ruffian who longs for a new identity in the States, the great Depardieu brings a charge of energy and selfless passion to this piffle that should rightly put American actors to shame. (1/7/91) PG-13. **510, 515, 521, 619, 631, 912, 970**

★**THE GRIFTERS**—(1 hr. 59 min.; 1990) This strange, powerful movie, based on a novel by pulp-thriller writer Jim Thompson, draws on the traditional *film noir* obsessions (greed, lust, woman as destroyer), yet it's not just another *hommage* to the films of the forties. Instead, director Stephen Frears has gone to the emotional heart of the material and given the actors free rein. Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games—one can't think of a precursor to her liquefacient style. And the great Anjelica Huston dominates the movie. (12/10/90) R. **11, 19, 33, 53, 85, 508, 511, 521, 616, 630, 755, 814, 935, 967**

GUILTY BY SUSPICION—(1 hr. 45 min.; 1991) In 1951, the House Un-American Activities Committee was in full swing. In the midst of widespread paranoia, Robert De Niro plays a blacklisted director forced to finger left-wing friends and associates in order to save his career. With Annette Bening; dir. Irwin Winkler. PG-13. **503, 507, 517, 527, 610, 612, 625, 702, 708, 724, 756**

HAMLET—(2 hrs. 15 min.; 1990) Mel Gibson's prince, in the Franco Zeffirelli production, is ravaged by sadness and batted about by his feelings. He is certainly not a contemplative and intellectual man, a puzzle to himself, a brutally candid young ironist who enjoys imposture and wit and taunting paradoxes—all the elements that might be found, by a different actor, in this most protean of roles. Gibson, an excellent screen actor, did some work on the stage before going into movies, but his voice lacks music, a singing line. He reads the speeches very simply, with great intensity; he is always intelligible and sometimes moving, but nothing in the performance soars, and his temperamental range is much too narrow. Alan Bates (Claudius), Ian Holm (Polonius), and Helena Bonham-Carter (Ophelia) are excellent, though the very grand Glenn Close, as Gertrude, seems to have wandered in from someone else's production. (1/21/91) PG. **6, 26, 63, 306, 522, 606, 630, 814, 970**

THE HARD WAY—(1 hr. 41 min.; 1991) In yet another variation on the buddy movie, Michael J. Fox and James Woods are a mismatched pair of city policemen. Fox stars as an actor seeking firsthand experience to prepare for an upcoming role, while Woods plays his reluctant partner. Directed by John Badham. R. **11, 19, 22, 31, 38, 53, 68, 83, 150, 152, 155, 160, 203, 204, 210, 213, 217, 219, 222, 304, 307, 313, 315, 316, 319, 322, 400, 406, 502, 503, 504, 505, 506, 507, 517, 523, 524, 530, 532, 600, 606, 608, 610, 611, 612, 616, 618, 619, 625, 706, 709, 716, 718, 724, 753, 755, 760, 800, 807, 822, 900, 905, 916, 917, 921, 931, 933, 951, 952, 953, 961, 964, 965, 968**

HEAVEN AND EARTH—(1 hr. 46 min.; 1991) We have seen so many great Japanese period films over the years that we forget there must also examples of Japanese period schlock. Haruki Kadokawa's spectacle, an account of the feudal wars in the sixteenth century, is like a Kurosawa film without brains. Kadokawa, formerly a producer, mounts battles with thousands of extras (Canadian Indians, it turns out; most of the film was shot in Alberta), who are arrayed in perfect formation and costumed in flawless red-on-red or black-on-black battle dress; the masses charge at each other, the leaders fight, and we feel nothing. There's no sense of terror or loss or triumph; the arrangements are purely formal, and Kadokawa holds the camera back, as if he were afraid we might miss some of the costumes. The film is narrated by Stuart Whitman in hoarse, wisdom-of-the ages tones. Whitman tells us things about the principal characters—a group of stiffs hard to keep apart—that are never in evidence on the screen. A more hollowly meaningless spectacle would be hard to imagine. (2/4/91) PG-13. **46**

HE SAID, SHE SAID—(1 hr. 55 min.; 1991) Dan (Kevin Bacon) and Lorie (Elizabeth Perkins) have fallen in love despite themselves: They can't seem to agree on anything at all. The storyline sounds a little bit like *When Harry Met Sally. . .*, except that the film is told from two different viewpoints—directors' included. Ken Kwapis tackles Dan's half of the story, while Lorie's version is directed by Marisa Silver. PG-13. **18, 24, 36, 62, 65, 85, 160, 215, 219, 222, 302, 304, 305, 315, 318, 406, 504, 505, 512, 516, 517, 530, 601, 606, 608, 610, 621, 625, 635, 706, 723, 808, 818, 819, 902, 904, 921, 936, 953, 965, 967**

HOME ALONE—(1 hr. 38 min.; 1990) It combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, incredibly charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules the huge, empty house as his private Disneyland, reigning among the toys and VCRs, and then booby-traps the house against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-life experience. Kevin, a hero who flatters every child in the audience, has been projected right into the kind of cartoon entertainment that kids love; he leaves life and becomes Media Kid, a sort of pre-teenage Mutant Ninja Turtle. Written and produced by John Hughes, directed by Chris Columbus. With John Heard and Catherine O'Hara as the absentminded parents and Daniel Stern and Joe Pesci as the bumbling robbers. (2/25/91) PG. **19, 31, 51, 89, 91, 152, 157, 160, 200, 211, 214, 214, 216, 218, 219, 222, 304, 307, 310, 315, 316, 318, 406, 503, 504, 505, 514, 517, 520, 522, 530, 600, 606, 608, 610, 621, 625, 631, 634, 706, 708, 715, 722, 803, 810, 816, 819, 902, 905, 906, 912, 918, 922, 932, 933, 961, 967, 970, 972**

JU DOU—(1 hr. 33 min. 1990) Rebellious lovers buck the traditions of Chinese society in this tale of forbidden passion set in a 1920's dye factory,. "A Chinese film noir à la *The Postman Always Rings Twice.*" Directed by Zhang Yi-Mou. NR.**17**

KINDERGARTEN COP—(1 hr. 50 min.; 1990) In this obvious but enjoyable action-comedy, directed by Ivan Reitman, Arnold Schwarzenegger goes underground as a kindergarten teacher in a small town in Washington, and his size is used as a joke more than a menace. This is the most attractive of his performances, in part because he has to play against three outstanding women—Linda Hunt as a school principal, the witty Pamela Reed as a fellow underground cop, and Penelope Anne Miller as a young mom who takes a shine to the strange new teacher. (1/14/91) PG-13. **160, 530, 606, 608, 620, 623, 904, 959**

KING RALPH—(1 hr. 45 min.; 1991) Rounded jaws, thick curly hair, tumbling stomach, and great wiggling hams—John Goodman is a supremely volatile physical object. All the good moments in David Ward's obvious, unimaginative comedy come out of Goodman's physical bulk, the abundant flesh bursting the banks of propriety. The royal family of England is wiped out—electrocuted in a photo session that goes awry; a furious and anguished search for an heir to the throne turns up an American living in Las Vegas named Ralph Jones (Goodman), a fifth-rate lounge performer, beer-belly slob, loser, and quitter. What follows are 101 varieties of bull-in-the-china-shop jokes. With Peter O'Toole as the superbly contemptuous royal secretary whose hauteur, it turns out, is fueled by deep reverence for the monarchy, and John Hurt as a slimy lord who hopes the "usurper" Ralph will become a total disaster and abdicate so he himself can grab the throne. Written and directed by David S. Ward. (3/4/91) PG-13.

L.A. STORY—(1 hr. 35 min.; 1991) A helicopter carries a giant plastic hot dog through the sky, and fashionable people make pilgrimages to a "colonic institute," where the bad juices are flushed out of their systems with a salubrious enema. Affectionately, this romantic comedy, written by Steve Martin, ridicules the fads, the madly detailed narcissism, the extravagances of ease and pleasure that have made L.A., for a half-century or more, the American Babylon—our everyday, banal Shangri-la. Martin stars as Harris Telemacher, a melancholy local-news TV weatherman who falls in love with Sara, a visiting English journalist (Victoria Tennant). When Harris goes into rhapsodies over Sara, it's hard to see what he's talking about, so we assume that Martin is speaking of his own feelings about Tennant, who is his wife. His folly in building a comedy around so dry and recessive an actress is comparable to Charles Foster Kane's building an opera house for the opera-singer wife who can't sing. Still, it's an enjoyable sketchbook movie, with many genial unshaped moments and much L.A. cheer and daffy romanticism. With Marilu Henner and Richard E. Grant. Directed by Mick Jackson. (2/11/91) PG-13. **18, 33, 60, 85, 219, 313, 315, 406, 507, 512, 514, 527, 602, 606, 608, Beg. 702, 704, 706, 714, 724, 802, 809, 817, 904, 907, 972**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **33, 160, 517, 530, 634**

MISPLACED—(1 hr. 38 min.; 1991) When a mother and her son move from Poland to America in 1981, they realize that life beyond the Iron Curtain is sometimes just as harsh. John Cameron Mitchell and Elzbieta Czyzewska star, and Louis Yansen directs. NR. **13**

★**MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **9, 38, 55, 200, 206, 213, 219, 312, 314, 503, 523, 524, 533, 534, 603, 613, 634, 638, 700, 715, 722, 904, 912, 916, 917, 921, 931, 961, 965, 971**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81**

THE NEVERENDING STORY II—(1 hr. 29 min.; 1991) Bastian Balthazar Bux returns to the land of Fantasia to mix it up with folks like Atreyu the boy warrior and the wicked sorceress Xayide. Directed by George Miller. PG. **33, 160, 214, 320, 501, 511, 513, 521, 522, 530, 601, 606, 608, 627, 709, 724, 755, 912, 971**

NEW JACK CITY—(1 hr. 37 min; 1991) Mario Van Peebles stars in and directs this story of an urban drug lord and the policemen working to bring him to justice. A modern look at big-city crime that co-stars Judd Nelson and Ice-T. R. **2, 20, 24, 37, 37, 52, 66, 89, 91, 150, 152, 156, 157, 160, 208, 209, 209, 211, 214, 222, 300, 310, 314, 317, 406, 510, 522, 532, 606, 608, 610, 621, 625, 706, 712, 715, 723, 803, 805, 815, 902, 904, 911, 911, 962**

NOTHING BUT TROUBLE—(1 hr. 35 min ; 1991) Dan Aykroyd writes, directs, and stars in this off-the-wall comedy about a time-warped New Jersey hamlet that entraps two Atlantic City–bound New Yorkers and their rich Brazilian clients. Chevy Chase and Demi Moore star, while John Candy tackles a dual role. PG-13. **160, 530, 723, 818, 907**

ONCE AROUND—(1 hr. 55 min.; 1991) In his first American movie, Swedish director Lasse Hallström bullies us with family warmth. Renata (Holly Hunter), one of the daughters in a tight-knit Italian Catholic family living near Boston, falls in love with an obnoxious super-salesman, Sam Sharp (Richard Dreyfuss). He's vulgar, aggressive, he gives maudlin speeches and recites Lithuanian proverbs, yet he's also completely *good*. But what do you do when your daughter marries Zorba the Lithuanian? The point of the movie is that one must swallow one's distaste for such men as Sam and embrace them, for they are the Life Force. Most of the movie consists of family scenes, and Hallström has an easy way with small groups, volatile and fresh, with enough room for character quirks—a baleful look, an odd, inexplicably impassioned speech. But despite many nice scenes, the movie is only moderately interesting. (1/28/91) R. **19, 61, 309, 503, 513, 523, 524, 533, 608, 616, 627**

THE PERFECT WEAPON—(1 hr. 30 min.; 1991) A master of kenpo karate (Jeff Speakman) takes on an underworld crime ring and "the world's deadliest man" in a quest for justice and revenge. Directed by Mark DiSalle. R. **34, 610, 625, 634**

REVERSAL OF FORTUNE—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the scandalous murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Dershowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. We see many versions of the ghastly Newport life of Claus and Sunny (Glenn Close), and though no final version of Sunny's fateful slip into irreversible coma is offered, we can make some substantial guesses about what happened. (10/29/90) R. **20**

ROSENCRANTZ AND GUILDENSTERN ARE DEAD—(1 hr. 58 min.; 1991) Tom Stoppard's 1967 play was a theatrical stunt that developed metaphysical overtones. Stoppard turned *Hamlet* inside out, making the minor characters Rosencrantz and Guildenstern—Hamlet's opportunistic, spying "friends"—the center. As the audience saw *Hamlet,* so to speak, from the wings, the two men hung about Elsinore, overhearing bits of the intrigue at the court, puzzling over their instructions from the King and Hamlet's more antic remarks. This bizarrely skewed theatrical spectacle became a way of asking what any of us is doing in his place and time. Does any of us have a part in the story? But the structural inventiveness and wit as well as the philosophical ruminations all derive from the play's being done on a *stage*. In the cinema, there is no longer any reason for the characters to sit about endlessly searching for a function. The jabbering wordplay between Rosencrantz and Guildenstern now seems entirely unsupported by the situation, and thus fussy and silly. With Tim Roth, Gary Oldman, and Richard Dreyfuss. (2/11/91) PG. **3, 43**

SCENES FROM A MALL—(1 hr. 27 min.; 1991) Satire can be cruel to middle age. In Paul Mazursky's new movie, an upper-middle-class Los Angeles couple—Nick (Woody Allen), a successful sports lawyer, and Deborah (Bette Midler), a best-selling writer-psychologist—have acquired a depressing sourness. In the deluxe Beverly Center, where they are shopping for presents on their sixteenth anniversary, each reveals an adulterous affair, and their marriage almost dissolves. Mazursky usually has complete mastery of tone with this sort of material, so one is amazed by the petulant, nagging jokes, the perceptions that are more deflating than funny. Nick and Deborah appear baffled by their own lies, and when they turn defensive and self-justifying we feel embarrassed for them. The symmetrical structure, with each character confessing and then getting furious with the other's confession, feels thin, like the interlocked jokes of a cabaret revue skit (Mazursky used to write such skits years ago). Midler works up a briskly professional air for Deborah that kills half of one's interest in her. Both Allen and Midler are required to play the scenes realistically, but as performers, they are naturally too stylized for such a trite, knowing, "psychological" approach to marital weariness. The movie is not a dud—there are a few jokes—but it leaves one with an almost mournful sense of disappointment. (3/4/91) R. **9, 26, 40, 55, 66, 85, 160, 200, 214, 215, 219, 301, 306, 311, 319, 400, 501, 504, 505, 507, 511, 513, 520, 523, 524, 608, 610, 612, 613, 625, 633, 638, 703, 706, 709, 715, 718, 722, 753, 801, 809, 816, 820, 904, 917, 919, 936, 950, 964, 965, 971**

SHIPWRECKED—(1 hr. 33 min.; 1991) Instead of persuading them to sell the farm, a young Norwegian decides to work at sea for two years to rescue his debtor parents. But in this feature directed by Nils Gaup, Hakon (Stian Smestad) learns that life at sea can be much more cruel than life on the farm, especially when he's dealing with the likes of evil pirate John Merrick (Gabriel Byrne). PG. **13, 21, 36, 44, 150, 152, 155, 160, 210, 211, 218, 300, 301, 307, 309, 319, 400, 406, 504, 506, 510, 512, 601, 517, 522, 530, 606, 608, 610, 611, 619, 625, 634, 636, 705, 712, 714, 753, 756, 764, 803, 815, 818, 819, 902, 912, 918, 921, 930, 938, 950, 953, 962, 965**

★ **THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The thriller sections are both hair-raising and somber: Demme shows us a poor, obscure, rural America, gray and inarticulate, a featureless land where a resourceful lunatic preys on overweight girls. The movie is a dream with no way out at the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **5, 18, 18, 24, 32, 62, 85, 152, 155, 157, 160, 203, 204, 210, 214, 216, 218, 219, 300, 302, 303, 304, 305, 305, 315, 315, 317, 319, 322, 401, 406, 500, 505, 506, 509, 512, 513, 514, 517, 523, 526, 530, 601, 606, 608, 610, 612, 617, 621, 625, 635, 636, 639, 705, 706, 708, 709, 714, 723, 724, 753, 755, 759, 800, 807, 820, 900, 902, 905, 910, 912, 919, 921, 922, 933, 938, 950, 952, 953, 961, 961, 963, 965**

THE SLEAZY UNCLE—(1 hr. 45 min.; 1989) While recuperating at an ultra-pricey clinic, Luca (Vittorio Gassman) realizes he'll need some help paying the bills. He calls on his rich, long-lost nephew Riccardo (Giancarlo Giannini) to settle the account. What promises to be a happy reunion turns into a series of comic confrontations. Directed by Franco Brusati. NR. **9**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) An inane thriller, directed by the normally excellent Joseph Ruben. Julia Roberts plays a young woman married to a creepy perfectionist who insists that she arrange the bathroom hand towels side by side, with not even an edge overlapping. In their luxurious but sterile Cape Cod beach house the husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and sadistically makes love to her with the "Dies Irae" section from Berlioz's *Symphonie Fantastique* playing in the background. Staging her own death, she escapes from him, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. The teddy-bear lover is not a perfectionist; he burns the food when he tries to cook. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. One waits, with the certainty a clock must feel as it approaches midnight, for the dread husband to realize that she is alive and to come after her. (3/4/91) R. **7, 19, 25, 33, 48, 80, 152, 152, 157, 160, 200, 204, 211, 213, 217, 218, 219, 300, 304, 308, 313, 315, 319, 401, 406, 500, 503, 505, 506, 514, 516, 517, 519, 527, 530, 532, 600, 606, 608, 610, 611, 612, 616, 618, 619, 621, 625, 700, 705, 706, 707, 724, 756, 759, 802, 817, 818, 821, 900, 902, 905, 919, 920, 922, 933, 937, 956, 961, 965, 967, 968, 970, 972**

SUPERSTAR: THE LIFE AND TIMES OF ANDY WARHOL—(1 hr. 27 min.; 1991) Warhol bio-mania continues with this docu-style look at the late artist's life and his influence on popular culture. Director Chuck Workman uses clips from Warhol's film work and other bits of Warholiana, as well as interviews with Warhol, David Hockney, Liza Minnelli, and Shelley Winters, among others. NR. **9, 44**

★ **THE VANISHING**—(1 hr. 47 min.; 1988) This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluzier depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. The *Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **12**

★ **VINCENT & THEO**—(2 hrs. 18 min.; 1990) The brothers Van Gogh in Robert Altman's extraordinary movie are like Cathy and Heathcliff in *Wuthering Heights*. They adore each other but grate on each other's nerves so violently that they usually have to part. But once they do, each leans toward the other, crying out across open spaces. The movie, which was written by Julian Mitchell, traces the relationship of Vincent (Tim Roth) and kid brother Theo (Paul Rhys)—their separate lives, the development of Vincent's furious art. This is a harsh, severe, but fascinating work, a little rough but always fully communicative and alive. With Johanna Ter Steege as Theo's wife and Wladimir Yordanoff as Paul Gauguin, a worldly bohemian, briefly friendly with Vincent, who suggests that greatness in art can also coexist with a spirit of robust survival. (1/28/91) PG-13. **21, 44**

REVIVALS

DIAL M FOR MURDER—(1 hr. 45 min.; 1954) Perhaps the coldest of Hitchcock's films. François Truffaut has made a case for it as a great movie, but most of us are likely to think of it in a more limited way—as a superb adaptation of Frederick Knott's drawing-room play. With Grace Kelly, Ray Milland, Robert Cummings, and, as the suave London detective, John Williams. **8**

★ **1900**—(5 hrs. 11 min.; 1977) The restored, uncut version. Bernardo Bertolucci's visually magnificent historical epic of the peasant-landowner struggle from 1900 to 1945 as it occurs on the estate of an aristocratic Italian family. The stellar international cast and English soundtrack can be disorienting, and Bertolucci's poetic conceits occasionally fall flat, but the film as a whole is quite gripping. Robert De Niro is the padrone and Gérard Depardieu his peasant friend. With Sterling Hayden, Burt Lancaster, Dominique Sanda, and Donald Sutherland. (2/25/91) NC-17. **1**

PICNIC AT HANGING ROCK—(1 hr. 50 min.; 1975) An atmospheric Australian mystery from Peter Weir. While a group of girls from a turn-of-the-century boarding school are on an outing, three of them, together with a spooky teacher, disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, and the ineffable. With Rachel Roberts. **8**

RED RIVER—(2 hrs. 5 min.; 1948) One of the greatest of all Westerns. John Wayne and Montgomery Clift fight out an Oedipal drama during a long cattle drive. Superbly intelligent, funny, and exciting. With Joanne Dru, a bit overwrought as a frontier woman. Dir. Howard Hawks. **8**

THE WRONG MAN—(1 hr. 45 min.; 1956) A harrowing, engrossing dramatization of the true story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles. Dir. Alfred Hitchcock. **8**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Monday, March 18

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler are the stars of Paul Rudnick's comedy about a successful young television actor who is cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* and rents a Greenwich Village apartment formerly occupied by John Barrymore; directed by Michael Engler. With Jane Adams, Caroline Aaron, Adam Arkin. Previews start 3/18 prior to an 4/8 opening. Monday-Thursday at 8, Saturday at 2, $10-$39; Friday and Saturday at 8, $12.50-$39.50; Wednesday at 2, $7.50-$37.50. At the **Walter Kerr Theater,** 219 West Forty-eighth Street (582-4022).

Now Playing

THE BIG LOVE—Tracey Ullman plays Florence Aadland (mother of Errol Flynn's teen-age pal Beverly), in a one-woman show based on the book of the same name by Mrs. Aadland and Ted Thome, and focusing on the "behind the headlines" story of the affair; directed by Jay Presson Allen. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; $32.50 to $45. At the **Plymouth Theater,** 236 West Forty-fifth Street (239-6200). 2 hrs.

BUDDY—*The Buddy Holly Story.* Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. At the **Shubert Theater,** 225 West Forty-fourth Street (239-6200). 2 hrs. 20 mins. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Charles Levin, Susan Terry, Beverly Leech, Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$60. **Virginia Theater,** 245 West 52nd Street (246-0102). 2 hr. 30 min. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. With Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, Gary Schwartz. Tuesday-Saturday at 8, Wed. & Sat. at 2, Sunday at 3; $25-$55. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hr. 40 min. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos as the ballerina, John Schneider as the baron, Chip Zien as the bookkeeper, Lynnette Perry as the secretary, Timothy Jerome as the businessman, John Wylie as the doctor, and Caitlin Brown as the confidante, Pierre Dulaine as the gigolo, and Yvonne Marceau as the countess. Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $40 to $60. Opened: 11/12/89. At the **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play, set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West 46th Street (246-0102). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; additional material furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (as Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Ed Dixon, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8, Sunday at 3, Saturday at 2; $25 to $60; Wednesday at 2, $25 to $50. Opened: 3/12/87. 200 tickets available for $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hrs and 15 mins. ● ● **IRLS**

MULE BONE—Akosua Busia, Eric Ware, and Kenny Neal star with Robert Earl Jones in this long-lost 1930 collaboration between Harlem Renaissance authors Zora Neale Hurston and Langston Hughes, a comedy which takes place in a rural Florida community and revolves about Southern black society; directed by Michael Schultz. Featured in the cast are Joie Lee, Samuel E. Wright, Frances Foster, Paul Eckstein, Arthur French, Marilyn Coleman, Donald Griffin, Leonard Jackson, Reggie Montgomery, Edwina Lewis, Theresa Merritt, Mansoor Najeeullah, Sonny Jim Gaines, and Ebony Jo-Anne. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35; closes 3/17. A Lincoln Center production at the **Ethel Barrymor,** 243 West Forty-seventh Street (239-6200). 2 hrs. and 15 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). 90 min. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (the Creature's protegé and true love), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. **Majestic Theater,** 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

PRELUDE TO A KISS—John Dossett, John Randolph, and Ashley Crow star in Craig Lucas's comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and weird complications develop; directed by Norman René. With Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Pete Tyler, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, Nick Gregory. Tuesday-Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hr. 15 min. **IRLS**

SHADOWLANDS—Nigel Hawthorne and Jane Alexander star in William Nicholson's romantic new play dealing with the true love story of C. S. Lewis and Joy Davidman, how they met, then fell in love, and, finally, secretly married; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. Featured in the cast are Michael Allinson, Robin Chadwick, Mary Layne, Paul Sparer, Edmund Davys, Hugh A. Rose, Jonathan Gold, and Ian Westerfer. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $42.50; Wednesday at 2, $27.50 to $37.50. Opened: 11/11/90. **Brooks Atkinson Theater,** 256 West Forty-seventh Street (719-4099). 2 hr. 30 min. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until...; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Laura Linney, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35-$45. At the **Vivian Beaumont Theater**, in Lincoln Center, 150 West 65th Street (239-6200). 1 hr. and 30 mins. **IRLS**

THE SPEED OF DARKNESS—Steve Tesich's new play stars Len Cariou and Stephen Lang and focuses on a Vietnam veteran, now a successful contractor, who is forced to come to terms with his war and post-war experiences; directed by Robert Falls. With Robert Sean Leonard, Lisa Eichhorn, Kathryn Erbe. Monday-Saturday at 8, Wednesday and Saturday at 2; $12 to $24. At the **Belasco Theater**, 111 West Forty-fourth Street (239-6200). 2 hrs. and 15 mins.

TAKING STEPS—Alan Ayckbourn's maelstrom of mistaken identity, misdirected messages, over-animated objects, all combining to disrupt family harmony, focuses on three floors of an English country manor; directed by Alan Strachan. With Christopher Benjamin, Spike McClure, Jane Summerhays, Pippa Peartree, Bill Buell, Jonathan Hogan. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36-$40. **Circle in the Square**, Broadway and West 50th Street (239-6200). 2 hrs. 35 mins.

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABSENT FRIENDS—Brenda Blethyn stars in Alan Ayckburn's 1975 comedy about a group of friends reunited after many years; directed by Lynne Meadow. Tuesday-Saturday at 8, Sunday at 7; through 3/24; $35. **City Center,** 131 West 55th Street (581-7907).

ADVICE FROM A CATERPILLAR—Douglas Carter Beane's comedy stars Ally Sheedy as a successful video artist who finds love where she never expected it; set in the East Village and at a cottage in upstate New York; directed by Edgar Lansbury (Angela's brother) and it features David Lansbury (Angela's nephew), Harley Venton, and Dennis Christopher. Tuesday-Thursday at 8, Friday and Saturday at 6 and 9, Sunday at 3 and 7; $30-$32.50. From 3/26. At the **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

AND THE WORLD GOES 'ROUND—*The Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six-year body of works of the composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. With Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, Karen Ziemba. Tuesday-Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; $35. **Westside Repertory,** 407 West 43rd Street (246-6351).

THE BALM YARD—Roxie Roker stars in Don Kinch's play, directed by Shauneille Perry, with choreography by Thomas Pinnock. Set in the West Indies, the play with music (that of the African-American Diaspora and the Caribbean) follows the rise of an average island resident to the position of Prime Minister and, eventually, his corruption. With Trevor Thomas, Kim Weston-Moran, Harry Burney, Irene Datcher, Dana Manno, and Ras Tesfar. Wednesday-Saturday at 8, Saturday and Sunday at 3; $16; from 3/13. A New Federal production, **Theater of the Riverside Church,** 91 Claremont Avenue (869-3530).

BLUE HEAT—A music-media theater piece written, directed, and designed by John Jesurun, exploring the dimensions of non-verbal communication. With Oscar de la Fe Colon, Sanghi Wagner, Divina Cook, Eileen Vega, Larry Tighe, Michael Tighe. Wednesday-Saturday at 8, Sunday at 3; through 3/24; $12. **INTAR Two,** 508 West 53rd Street (279-4200).

BODONI COUNTY—Book and lyrics by Frank Gagliano and score by Claibe Richardson, the musical is a slice of contemporary suburban American life; directed by Andre Ernotte. Featured in the cast are Sally Mayes, Veanne Cox, Mary Beth Piel, Lyn Greene, Tom Wood, Stephen Geoffreys, and John Kildahl. 3/15 through 30 (call for specifics); $17 to $20. At the **Vineyard Theater,** 309 East 26th Street (353-3874).

CANDIDA—Laurie Kennedy has the title role in this G. B. Shaw classic about a suburban London matron in the 1890s who must choose between her husband and an eighteen-year-old poet; directed by Gus Kaikkonen. Featured in the cast are Guy Paul, Victor Raider-Wexler, Christopher Mixon, and Alice White. Thursday and Friday at 8, Wednesday and Saturday at 2 and 8, Sunday at 3; $20 to $24; through 4/31. A Riverside Shakespeare Company production at **Playhouse 91,** *316 East Ninety-first Street (831-2000).*

CARREÑO—Pamela Ross stars in this play with music, based on the life of the great Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917). Wednesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; in Spanish on Thursday; $27.50. **INTAR,** 420 West 42nd Street (279-4200).

CHAIKIN DOUBLE BILL—Joseph Chaikin in *Strucken Dumb* (which he co-authored with Jean-Claude van Itallie), and *The War in Heaven* (which he co-authored with Sam Shepard), both plays expressive of a cataclysm in Chaikin's life when he had a stroke during the course of his third heart operation, and both directed by Nancy Gabor. Tuesday through Saturday at 7:30, Sunday at 3; $24; 3/19 through 4/7. In repertory with the on-going *Mambo Mouth.* **American Place Theater,** 111 West 46th Street (840-3074).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater,** 15 Vandam Street (924-1120).

DOUBLE BILL—Arthur Schnitzler's one-acters: *Countess Mitzi,* about a famous actress who longs to retire from the stage and marry; directed by Tom Bloom; *The Farewell Supper* tells of a ballerina who adores the charms of men as well as champagne; directed by Frank Geraci. Featured in both playlets are Robin Leslie Brown, Joanne Camp, Hank Wagner, Arnie Burton, Richard Seff, Richard Bourg, and Stuart Lerch. Through 3/23; Wednesday through Friday at 8, Saturday at 5 and 9; $12. At the **Pearl Theater,** 125 West Twenty-second Street (645-7708).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Robert Vincent Smith. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

A FIERCE ATTACHMENT—A one-woman play adapted by Edward M. Cohen based on the memoir by prize-winning journalist Vivian Gornick & starring Tovah Feldshuh. The writer battles often with her old-fashioned mother about money, love, & politics. Tuesday, Wednesday, Thursday, & Saturday at 8, Sunday at 2 and 5:30; $19 to $22; through 3/24. At the **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

FORBIDDEN BROADWAY 1991—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the brilliant cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Bob Rogerson; and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. Wednesday through Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35. At the **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the staff are Larry Rabin, Stan Chandler, Guy Stroman, and David Engel. Wednesday and Thursday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30 to $35. Opened: 5/20/90. At **Steve McGraw's,** 158 West 72nd Street (595-7400). ●

HAUNTED HOST—In Robert Patrick's play, Harvey Fierstein stars as a Greenwich Village writer who is already haunted by the memory of his young protegé when the dead man's double walks into his life; directed by Eric Conklin. Featured in the cast is Jason Workman. Wednesday through Sunday at 8; through 3/17; $12. At **La MaMa E.T.C. Theater,** 74A East Fourth Street (475-7710).

HENRY IV—Parts I and II (performed in repertory; phone theater for dates and times) chronicle England's transition from medievalism to modernity; directed by JoAnne Akalaitis; music by Philip Glass. Larry Bryggman plays King Henry, Thomas Gibson is Prince Hal, Jared Harris has the role of Hotspur, Louis Zorich is Falstaff, and Ruth Maleczech plays the part of Mistress Quickly. A further cast of thirty-one is featured in both plays. Through 3/31; Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $30 (or $50 for a ticket to both parts). At the **Public Theater,** 425 Lafayette Street (598-7150).

I CAN GET IT FOR YOU WHOLESALE—A thirtieth-anniversary revival of the Harold Rome-Jerome Weidman musical, directed by Richard Sabellico. Featured in the cast are Evan Pappas, Vicki Lewis, Patti Karr, Jim Bracchitta, Richard Levine, Sam Brent Riegel, Alix Korey, Carolee Carmello, and Deborah Carlson. Story follows the rise of a ruthless, success-starved guy as he makes his way to the top of the garment industry. Tuesday through Saturday at 8, Sunday at 2 and 7; $30. An American Jewish Theater production at the **Susan Bloch Theater,** 307 West Twenty-sixth Street (633-9797).

JEKYLL IN CHAMBER—A music-theater piece based on the Robert Louis Stevenson classic; directed by Joann Green; music by Brad Ellis. Frank Licato as Jekyll-/Hyde heads the multi-racial cast. Tuesday through Saturday at 8, Saturday at 3; through 3/23; $12. A Playwrights Preview production at the **Mazur Theater,** 555 East Ninetieth Street (996-7287).

JUDGMENT DAY—A revival of Odon von Horvath's play, set in a world torn apart by joblessness, increasing inflation, and governmental inefficiency; directed by Edward Berkeley. Thursday, Friday, Monday at 8, Saturday at 3 and 8, Sunday at 3; through 3/24; $12. A Willow Cabin Theater production at the **Samuel Beckett Theater,** 412 West 42nd Street (886-1889).

THE KINGFISH—John McConnell stars in Larry L. King and Ben Z. Grant's comedic portrait of Huey P. Long, one of the most colorful and controversial figures in United States political history; directed by Perry Martin. Thursday through Saturday at 8, Wednesday at 2, Saturday and Sunday at 3; $25 to $30; from 3/15. A Claudet and Christen production at the **John Houseman,** 450 West 42nd Street (564-8038).

THE LEARNED LADIES—Jean Stapleton stars in Molière's play about a woman hopelessly infatuated with a pseudo-intellectual poet; directed by Richard Seyd, and featuring Peter Francis James, Julia Gibson, Peter Bartlett, and Georgine Hall. Through 4/7; Tuesday through Saturday at 8, Sunday at 2 and 8; $22-$24. **CSC Repertory,** *136 East 13th Street (677-4210).*

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LIFE DURING WARTIME—Keith Reddin's story tells of a young, eager salesman of home security systems who falls in love with his first customer; directed by Les Waters. With Welker White, Leslie Lyles, Jim Rebhorn, W. H. Macy, Matt McGrath, Bruce Norris. Tuesday through Sunday at 7:30, Saturday and Sunday at 3; $20; through 3/17. Manhattan Theater, **City Center,** Stage II, 131 West 55th Street (581-7907).

LISTEN TO ME—Gertrude Stein's 'game' play is an existential vaudeville about time, space, and meaning, in a universe where all things are relative; directed by Cheryl Faver. Featured in the cast are Brennan Murphy, Suzy Fay, Bruce Katzman, Joseph Fuqua, and Kirk Jackson. Previews 3/14 to 17, Thursday through Saturday at 8, Saturday and Sunday at 2 ($10); opening night 3/19 at 8 ($25); then 3/20 to 31, Tuesday through Saturday at 8, Saturday and Sunday at 2 ($12). A Gertrude Stein Repertory production at the **Ohio Theater,** 66 Wooster Street (662-4495).

THE LITTLE TOMMY PARKER CELEBRATED COLORED MINSTREL SHOW—Carlyle Brown's play, directed by Douglas Turner Ward (also featured in the cast), depicts the lives of black performers at the turn of the century, their trials, aspirations, and tenacity. The cast of six also includes O. L. Duke and Charles Weldon. Thursday, Friday, Saturday at 8, Saturday at 3, Sunday at 3 and 7 (Wednesday at 3 and 8 on 3/20 and 27 only); $25 to $28; through 3/31. A Negro Ensemble Company production at **The Master Theater**, 310 Riverside Drive at West 103rd Street (663-8170).

MACBETH—The Shakespeare classic is set this time in the 1927 Chicago underworld and is directed by A. M. Raychel. Featured in the cast are Dennis Hayes as Macbeth, Abby White as Lady Macbeth, Davi Warren, Vin Knight, Steven McElroy, N. Richard Arif, Dorie Scherma, Roseann Kitson, and Patricia Tzermias. Thursday, Friday, and Saturday at 8:30; Saturday at 2:30; through 4/6; $15. At the **Theater-Studio**, 750 Eighth Avenue (719-0500).

THE MAIDS—An all-male production of Jean Genet's modern classic, wherein two sisters, the maids of a young and beautiful mistress, struggle to escape the unbearable degredation of their positions and their own self-disgust through a deadly game of make-believe; directed by Anne de Mare. Featured in the cast are Alfred Preisser, Paul Todaro, and David Walters. Wednesday through Saturday at 8; $10; through 4/20. An Independent Theater Company production at **House of Candles**, 99 Stanton Street (353-3088).

MAMA, I WANT TO SING—Desiree Coleman-Jackson stars in this fine gospel musical by Vy Higginsen who also narrates, with Kenneth Wydro and Doris Troy, about a girl in the choir who dreams of becoming a pop singer; Saturday at 5. Opened: 3/23/83. In repertory with *Mama, I Want to Sing, Part II*, Friday at 8, Saturday at 2 and 8, Sunday at 5; Sunday at 3, with a twenty-member cast and eighteen new gospel, rhythm and blues, and pop songs by Wesley Naylor; through 3/30. At the **Heckscher Theater**, Fifth Avenue at 104th Street (534-2804). ● ●

MAMBO MOUTH—Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters is revealed; directed by Peter Askin. Wednesday to Friday at 8, Saturday at 7 and 10; Sunday at 3; $18.50 to $22. **American Place**, 111 West Forty-sixth Street (840-3074).

MARIA—Singer/actress Elinor Amlen wrote and performs in this one-woman play about Maria Callas, alone in Paris, who reflects on her life before, during, and after her involvement with Onassis; accompanied at the piano by Daniel Faltus; Peter Schlosser directs. 3/17, 4/14, 21, 28, at 7:30; $15. At **Theater 22**, 54 West Twenty-second Street (580-3316).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Now in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, Amanda Butterbaugh. Tuesday-Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

OCCASIONAL GRACE—Written by Michael Ahn, Neena Beber, Magdalia Cruz, and Talvin Wilks, play with music and a cast of thirty-five about several city dwellers as they seek spiritual meaning and faith; directed by Bill Rauch. March 13, 14, 15, 16, at 8; $20. An En Garde Sites production at **The Universalist Church**, 160 Central Park West (274-8123).

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. With Priscilla Lopez, Lenka Peterson, Arch Johnson, and James Murtaugh. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. Opened: 2/16/89. At the **Minetta Lane Theater**, 18 Minetta Lane (420-8000). ● ●

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Mon., Thurs. through Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

PVT. WARS—James McClure's play, directed by Sylvia Caminer, is a saga of three army veterans residing at a military hospital. Featured in the cast are Richard Werner, Jason Werner, and Adrian Basil. Previews are 3/12 to 20 ($15); regular run begins 3/21 ($17 to $20). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7. At the **Actors Playhouse,** 100 Seventh Avenue South (564-8038).

PYGMALION—George Bernard Shaw's most popular comedy deals with Professor Higgins (Anthony Heald) and his effort to transform Eliza Doolittle (Madeleine Potter), a cockney flower girl, into an elegamt English duchess type; directed by Paul Weidner. Earle Hyman plays Col. Pickering, Higgins's sidekick, and Charles Keating is Eliza's father. Also in the cast: Anne Pitoniak, Page Clements, Edwin J. McDonough, Annie Murray, Willis Sparks, Pamala Tyson, Joyce Worsley. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 2; $25 to $35; through 4/21. At the**Roundabout Theater,** 100 East Seventeenth Street (420-1883).

RED SCARE ON SUNSET—Charles Busch's comedy, set in Hollywood in the 1950s and focusing on a movie actress (played by Busch), who finds out, to her horror, that she is married to a communist; directed by Kenneth Elliott. With Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, Amy Kolodner. Tuesday-Saturday at 8, Sunday at 3; from 3/19; $22-$26. At the **WPA Theater**, 519 West Twenty-third Street (206-0523).

REMEMBRANCE—Aideen O'Kelly and Malachy McCourt co-star in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Featured in the cast are Ellen Tobie, Ann Dowd, John Finn, and Terry Donnelly, as their respective children. A friendship ensues. Wednesday-Friday at 8, $25; Saturday at 8 and Saturday and Sunday at 2; $27.50. **Irish Arts Theater**, 553 West Fifty-first Street (757-3318).

REPERTORIO ESPANOL—Simultaneous tanslations of *La Nonna*, by Robert Cossa, directed by Braulio Villare, tells of an entire family of Italian extraction which sinks into ruin as the granny literally eats them out of house and home; Pedro Calderón de la Barca's *El Alcalde de Zalamea* dramatizes the conflict between the mayor of Zalamea and an army general, directed by René Buch; *La Casa de Bernarda Alba*, by Federico Garcia Lorca, and *Botanica*, Dolores Prida's play, are comedies; *Los Jibaros Progresistas*, Manuel Gonzalez's musical is about a Puerto Rican farm family; on a double bill with *El Huesped*, Juan Pedro Soto's play about a Puerto Rican family adjusting to life in New York; *Esperando La Carroza*, by Jacobo Langner; *La Viuda Alegre*, Franz Lehar's operetta. Phone for specifics (zarzuelas, dance, etc.). Plays $15, musicals $20. At the **Gramercy Arts,** 138 East 27th Street (889-2850).

ROAD TO NIRVANA—Arthur Kopit's satire on the art of the Hollywood deal wherein two producers (Jon Polito and Peter Riegert) of towering ambition and sinking morals compete for a deal to end all deals; directed by Jim Simpson. Featured in the cast are Saundra Santiago, James Puig, and Anna Thomson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $23 to $30; through 3/24. **At the Circle Repertory Theater Downtown**, 99 Seventh Avenue South (924-7100).

ROMAN SPECTACLE—David Michael Gallagher's play pits the dissolute teenage Emperor Heliogabalus against his mother, the regent Symiamira, in a life-and-death struggle for power over the Empire; directed by the author. Tuesday through Friday at 8; 3/12 to 4/5, and 4/13 to 28; $15. At the **Wings in the Archive**, 154 Christopher Street (627-2961).

A ROOM OF ONE'S OWN—Eileen Atkins stars as Virginia Woolf in an adaptation of the book which served as a call to women of the world to declare their independence, talent, and freedom to control their own destinies; adapted and directed by Patrick Garland. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 and $30; through 4/27; through 4/27. **Lamb's Theater**, 130 West Forty-fourth Street (997-1780).

ROOM SERVICE—A revival of Allen Boretz and John Murray's farce about the hysteria of Broadway hotel management, with twenty-two unemployed actors living in the ballroom, and about a shoestring producer who is trying to raise backing for an epic by an unknown playwright; directed by Christopher Cart. Featured in the cast are Steve Ross, Katharine Kirkpatrick, Ken Altman, Peter Yawitz, Barbara Blomberg, and Catherine Winters. Thursday through Saturday at 8, Saturday and Sunday at 2; 3/14 through 24; $15. At **St. Bart's Playhouse**, Park Avenue at Fiftieth Street (751-1616).

THE ROTHSCHILDS—Mike Burstyn is the star of the musical play by Jerry Bock; the lyrics are by Sheldon Harnick, the book is by Sherman Yellen, and is based on the Frederick Morton biography, which traces the rise of a man from the Frankfurt ghetto, together with his five brilliant sons, who together finally create the most powerful banking houses of Europe. The director is Lonny Price, and featured in the cast are John Loprieno, Ray Wills, Joel Malina, Nick Corley, and David Cantor, who play the sons. Wednesday at 2:30 and 8, Thursday and Friday at 8, Saturday at 2:30 and 8, Sunday at 2:30 and 6:30; $35 to $37. Opened: 2/25/90. At the **Circle in the Square Downtown Theater**, 159 Bleecker Street (254-6330). ●

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Featured in the cast are Sarah Knapp, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Susan Mansur, and Dan Manning. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's Theater**, 130 West Forty-fourth Street (997-1780).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play tells of the struggle between an "old world" father and his American children for control of their family-owned publishing house; directed by Daniel Sullivan. Featured in the cast are Patrick Breen, Maria Tucci, Sarah Jessica Parker, Jon Tenney, and Ron Rifkin. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $22 to $24; 3/17 through 4/14. A Playwrights Horizons production at the **Mainstage Theater,** 416 West Forty-second Street (279-4200).

THE SUM OF US—David Stevens's play, with Richard Venture, Neil Maffin, Matthew Ryan, Phyllis Somerville; and directed by Kevin Dowling, tells of an unconditional love story about a father and his son. The play is set in Australia. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

THE TEMPEST—Shakespeare's combination of fairy tale and morality play, in which he explores man's inhumanity to man, directed by Ethel Owens. Featured in the cast are Michael Mauldin, Dina Corsetti, Hugh O'Gorman, Hrold Dean James, Terrence Michael, and others. Friday and Saturday at 8, Sunday at 3; through 3/17; $10. An American Ensemble Company production at the **Saval Theater**, 101 Murray Street (571-7594). (And try the one below, also.)

THE TEMPEST—Shakespeare's exploration of Romance, Revenge, and Reconciliation; directed by Tony Rust, Featured in the cast are William Christ, Julie Rapoport, Dexter Jones, Henry Hayward, Florence Sturgeon, Denni Lee Hedges, Kevin Hills, Michael Kumor, Dawna Bailey, Philip Douglas, Tim Zay, Virginia Frazier, Donald Sadler, Dexter Jones, Michael Burgi, and Janet Rust. Thursday through Saturday at 8, Sunday at 2; 3/8 to 24; $10. Quinapalus Theater production at the **Walker Street Theater**, 46 Walker Street (228-4321).

TWO ONE-ACTERS—Fred Newman's *Mr. Hirsch Died Yesterday*, about childhood in a Jewish ghetto, and *The Store: One Block East of Jerome*, about working-class girls becoming women, based on a short story by Fred Newman. Thursday through Saturday at 8, Sunday at 3; through 3/31; $15. **The Castillo Cultural Center**, 500 Greenwich Street (941-5800).

THE UNIVERSAL WOLF—(And Other Short Plays): Series will be played on alternate days. Program A: Mary Sue Price's *That Midnight Rodeo*, directed by Melanie Joseph; Rose Lowinger's *The Encanto File*, directed by Melia Bensussen; Caridad Svich's *But There Are Fires*, directed by Susana Tubert. Program B: Sally Nemeth's *Pagan Day*, directed by Melanie Joseph; Marlene Meyer's *Relativity*, also directed by Melanie Joseph; Joan Shenkar's *The Universal Wolf*, directed by Virlana Tacz. Tuesday through Saturday at 8; Saturday at 2, Sunday at 3; $20. 3/19 through 4/14. Phone Theater for specific dates. At the **Judith Anderson Theater**, 422 West Forty-second Street (768-4334).

WHEN WE DEAD AWAKEN—A revival of Norwegian playwright Henrik Ibsen's classic, directed by Eve Adamson, about an aging artist (Arnold Rubeck) who encounters a mysterious woman (Angela Vitale) as well as his lost youth, and their voyage from a health resort into the wild mountainside; through 3/29; Thursday through Saturday at 8, Sunday at 3; $16; directed by Robert Hupp. A Jean Cocteau Repertory Theater production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

WOYZECK—Craig Smith has the title role in Georg Büchner's drama of an oppressed soldier's life, adapted by Eric Bentley; seen in a double bill with Büchner's *Leonce and Lena*, played by Mark Waterman and Angela Vitale, which tells the story of an idle young prince's quest for his romantic ideal (both through 4/27). Thursday through Saturday at 8, Sunday at 3; $16. In the ensemble: Harris Berlinsky, Elise Stone, Betty Burdick, Grant Neale, David Cheaney, Bill Mitchell, Francis Henry, and Joe Menino. Shows play in repertory with *When We Dead Awaken* (which see; closes 3/29). A Jean Cocteau Repertory production, at the **Bouwerie Lane,** 330 Bowery (677-0060).

OFF OFF BROADWAY

BEYOND MEASURE—Daniel Schulman and Stewart Schulman's play about a woman, once a promising young concert pianist, now an ordinary black woman seemingly content in her role as suburban wife and mother; directed by Stewart Schulman. Featured in the cast are Yolande Bavan, Gail Nelson-Holgate, Robert Colston, Edwin C. Owens, Mary Jasperson, Malik Williams, Ivan Jourdain, Carla-Maria Sorey, Victoria Shante, Rachel India True, Felice Schachter, and David Mazzeo. 3/12, 13, 14, 15, 16 at 8 p.m.; and 3/9 and 16 at 2 p.m.; $10. At the **Kampo Center Theater,** 31 Bond Street (260-6914).

BLUES IN RAGS—Written and directed by Markata Kimbrell and set in the streets of New York City, play is about a theater troupe of three actresses who find inspiration for the troupe's new production in the lives of the homeless. Blues and jazz score by Nick Cosco, sets by Parisian painter Remy Tessler; choreography by Marcia Donalds. Thursday through Saturday at 7:30, Sunday at 3; $8; through 4/21. At the **New Federal Theater,** 466 Grand Street (593-0400).

CAMP LOGAN—Celeste Bradford Walker's play about the all-black 24th Infantry Division stationed at Camp Logan at the beginning of World War I; directed by Yujuan Carrier-Anderson. Featured in the cast are Zaria Griffin, Alvin Walker, Darrell Hughes, Leverne Summers, Kelly LaMarr, Kevin Richardson, and Chaz McCormack. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; $8 to $12; through 3/31. At the **Billie Holiday Theater,** 1368 Fulton Street, Brooklyn (1/718-636-0918).

THE CHERRY ORCHARD—Anton Chekhov probes human frailities in his play focusing on the inevitable changes caused by reversals of fortune; directed by Lucy Keyes. Thursday through Saturday at 8, Sunday at 3; $10; through 4/21. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

THE COMPUTERIZATION OF BYRON KEATS—Susan Cummins Hu's play, directed by Robert Armin, is about Byron, the last hold-out against the computer age. The sole remaining employee, he has now fallen through the cracks of government bureaucracy until a woman attempts to drag him into the computer age. Featured in the cast are Jerry Homan, Kristine Nevins, Kevin Ash, David DeWitt, and George Spelman. 3/15, 16, 18, 22, 23 at 8; 3/16, 23 at 2; 3/17, 24 at 3; $10. At the **Theater at St Paul and St. Andrew,** 263 West Eighty-sixth Street (582-0241).

THE DIVINERS—Jim Leonard, Jr.'s play, set in the early '30s in a rural Indiana community which is forever changed when a backsliding preacher comes to town. Thursday-Saturday at 8; from 3/14; $10. At the **Oasis Theater,** 230 East Ninth Street (673-3706).

DONUTS and FREDDY—Two one-acters by James Nicola and Peter Campione respectively, directed respectively by Frank Crescione and Regis Bowman, tell of urban life. Friday and Saturday at 8, Sunday at 3; 3/15-17. Senior citizens free. An Italian American Repertory Theater production at **St. Francis De Sales School,** 116 East 97th Street (330-0482).

DOUBLE BILL—Douglas Bost's *Turpentine Twist*, directed by Christopher Hatfield, about small-time hoods in the post-prohibition Bronx; Corinne Jacker's *Bits & Pieces*, directed by Steve Serpas, about a woman coming to terms with her husband's death. Wednesday-Sunday at 8; 3/13-17; $10. Bad Rep production, **John Houseman,** 450 West 42nd Street (222-0935).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole,** 40 West 56th Street (696-8585).

GEORGE DANDIN—Albert Bermel's translation of the Moliére's one-act comedy about a bourgeois husband who attempts to trap his well-born wife in her infidelities; directed by Keith McDermott. Through 3/17; Thursday through Saturday at 11 p.m., Sunday at 3; $10. A Great Nose production at **Cooper Square Theater,** 50 East 7th Street (353-8411).

GHOSTS—John O'Keefe's theater piece that takes a chilling journey to explore why some anxious spirits get caught between this world and the next, struggling for meaning and redemption; directed by Robert Mariah. Featured in the cast are Gay Studebaker, Lisa Gilman, Mark Schulte, Gretchen Krich, and Doug Prochilo. Wednesday through Saturday at 8; $10; through 3/30. A South Manhattan Regional Theater production at the **Rapp Arts Center Mainstage,** 220 East Fourth Street (941-8060).

HOW THE WORLD GOT WISDOM—A story-theater version of four traditional African tales, featuring African-style drumming and percussion; directed by Jonathan Bank; choreographed by Valerie Rochon. Through 3/17; $6; Saturday and Sunday at 1 and 3:30. **Hartley House Theater,** 413 West 46th Street (666-1716).

INTO THE WOODS—A revival of the Tony Award-winning fantasy for grownups, with music and lyrics by Stephen Sondheim, book by James Lapine (featuring a new song, never presented in New York, from the London production); directed by Michael French. 3/15, 16, 21, 22, 23, all at 8; $10. Fashion Institute of Technology's Theater Ensemble at the **Haft Auditorium,** 227 West Sevententh Street (760-7432).

THE JERSEY GIRLS—Comedy, written and directed by Larry Manogue, and featuring in the cast William White, Laurie Girlon, Christine Campbell, and Veronica Ferran, telling of two girls from New Jersey who move to California and leave a close friend behind. 3/15, 16, 21, 22, 23, 4/4, 5, 6 at 8; $10. At **Theater 603,** 311 West Forty-third Street (924-0077).

THE KING OF CONNECTICUT—Frank Pugliese's play about a couple who move into their suburban dream home, only to find an older funhouse mirror-image of themselves in the house next door; directed by Jace Alexander. With Gina Gershon, David Strathairn, Timothy Britten-Parker, Frances McDormand. Wednesday-Monday at 8; $10; through 3/18. **Naked Angels,** 114 West 17th Street (727-0020).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater,** 50 West Thirteenth Street (675-6677).● ●

LOOT—The late Joe Orton's farce about money, murder, and "mummy"; directed by Steven Keim. Featured in the cast are Adam Cunningham, Ted Rooney, Anthony John Lizzul, Allyson Suprenant, and Bill Roulet. Thursday through Saturday at 8, Sunday at 3; through 3/24; $10. A Perkasie production at the **Village Theater,** 133 West 22nd Street (924-8699).

MR. DOOM—Ward Morehouse 111's play about former lovers, both actors, who are reunited briefly in a small southern town in 1928; directed by Will Lieberson. Featured in the cast are Martha Whitehead, Peter Thomson, Lynn Wilson, Stan Taub, Tom Lytel, and Steve Shoup. Tuesday through Friday at 8, Saturday at 3 & 8, Sunday at 3; $10; through 3/28.**Kaufman Theater,** 534 West Forty-second Street (563-1684).

MURRAY SCHISGAL PLAYLETS—*The Pushcart Peddlers, The Consequences of Goosing, How We Reached an Impasse on Nuclear Energy,* and *The Old Jew*; all comedies relating to the Jewish experience, and all commenting on the human condition. Through 3/17 (call for specifics); $15. **Congregation Ansche Chesed,** 100th Street and West End Avenue (865-0600).

THE OLD MAID—Zoe Akins's Pulitzer Prize-winning adaptation of Edith Wharton's novella, directed by Derek Todd. It's a tale of two cousins unwillingly bound together by their love for one child, and the scandalous secret they share. Featured in the cast are Barrie Balter, Marc Wolf, Nancy Castle, Kathleen Warner, Joanne Comerford, Seth Newfield, Michael Connors, Colette Corry, Seth Newfeld, and Whitney Kaufman. Thursday through Saturday at 8, Sunday at 3; through 3/30; $10. The Art and Work Ensemble production at the **Synchronocity Space,** at 55 Mercer Street (925-3960).

THE PROPER FIT—The show, directed and designed by Susan Young with a committee, takes a look at worklife in New York's garment district. Setting is a ready-to-wear clothing company. 3/14-16, 21-23, 28-30 at 8; $8. **WOW,** 59 East 4th Street (460-8067).

RULES OF CIVILITY—*(And Decent Behavior in Company and Conversation).* George Washington's codification of the norms of human intercourse; adapted and directed by Hanon Reznikov. Wednesday through Sunday at 8; $10; Wednesday and Thursday are pay-what-you-can; through 3/21. At **The Living Theater,** 272 East Third Street (979-0604).

SAVAGE WILDS—Ishmael Reed's satire which follows the adventures of two producers of a game show and their quest to boost the ratings; directed by Rome Neal. Featured in the cast of twelve are Ariana Blue, Pennell Somsen, Bruce Rise, Renauld White. Thursday-Saturday at 7:30; $8; through 3/16. **Nuyorican Poets Cafe,** 236 East Third Street (465-3167).

SKIRTING THE ISSUES—An entertainment with music, written by an ensemble of ten, with choreography by Dean Gray, directed by Maggie Lally, and additional music by Jonathan Larson. Synopsis: The post-Barbie generation takes aim at everything, from A to Z. Featured in the cast are April Armstrong, Vivian Morrison, Wendy Binkowitz, Laura Yengo, Beth Boone, Tracy Cole, Donna Karger, and Rene Flemings. Thursday at 8, Friday and Saturday at 8 and 10; through 3/23. At the **New York Repertory Theater,** 162 West Eighty-third Street (580-6973).

STEALING SOULS—A vaudevillian "kaleidoscope", conceived and written by Mira-Lani Oglesby, about art, crime, art in the name of crime, crime in the name of art, etc. Bring your camera, if you like. Thursday through Saturday at 8, Sunday at 3; $10; 3/14 through 31. At **Regenesis,** St. Mark's Church in the Bowery, 131 East Tenth Street (967-7711).

THE SUBLIME SCANDAL—Max G. Weine's comedy concerns the dilemma of a loving man enamored of two seductive, strong-willed women, each of whom will brook no rival. Featured in the cast are Deloria Ruyle, Sandra Manos, Cynthia Robin, and Bryan McCormack. Friday and Saturday at 8, Sunday at 3; $10; through 3/15, 16, 17, 22, 23, 24, 29, 30, 31. A Lovejoy Theater Company production at **Studio #305,** 119 West Twenty-third Street (874-4758).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TWO PLAYLETS—*The Afterbath,* written and directed by Polly Segal, followed by *The Male Appetite*, written and directed by Valentina Fratti. The two feature Martha MacCallum, Sarah Brown, Ibi Janko, Leslie Buxbaum, Sally Frontman, Christopher Campbell, and Katherine Donohue. Thursday through Saturday at 8, Sunday at 3; through 3/24; $10. A Miranda Theater Company production at **Alice's Fourth Floor Theater,** 432 West 42nd Street (721-6101).

VERDICT—A murder mystery by Agatha Christie involving her usual blend of wit, suspense, intrigue, murder, and romance; directed by Fred Fondren. Featured in the cast are Olga Bagnasco, Gladys Fleischman, Missy Hart, Michael Boland, Stephen Broker, Walter Walker, and Carol Crispo. Wednesday through Saturday at 8; 3/15 to 4/20; $10. **Prometheus Theater,** 239 East Fifth Street (477-8689).

A WALK ON LAKE ERIE—Heather McCutchen's docu-drama is about the mysterious disappearance of a small boy in Cleveland; directed by Randy Rollison. Featured in the cast are George Vlachos, John Augustine, Chuck Montgomery, Sal Barone, Gary Kimble, Karen DiConcetto, Lillian Jenkins, Louis Falk, Daniel Harrison, and Melissa Hurst. Wednesday through Sunday at 8, through 3/24; $12. **HOME for Contemporary Theater,** 44 Walker Street (431-7434).

WITNESS FOR THE PROSECUTION—Agatha Christie's classic courtroom drama, directed by Kim T. Sharp, in which a young drifter stands trial for the murder of an elderly woman who has made him heir to her substantial estate. Thursday through Saturday at 8; through 3/16; $10. **Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (666-3955).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HANNELORE BARON—Collages and box constructions by this artist who died in 1987; through 4/20. Mathes, 851 Madison Ave. (249-3600).

RALSTON CRAWFORD—Paintings, watercolors, drawings, prints, and photographs with marine themes, including images of Fisherman's Wharf, San Francisco, the docks at New Orleans, and studies of boats, fishing nets, and lobster pots at St. Gilles, a small fishing village in France; through 4/20. Hirschl & Adler, 21 E. 70th St. (535-8810).

MARIANNE ENGBERG/PIA SCHUTZMANN—Recent pinhole photographs of sea shells/Sidewalk rubbings in graphite on Japanese paper. Through 3/30. Urdang, 23 E. 74th St. (288-7004).

JOCHEN GERZ—Multi-paneled photographs with stenciled text; through 3/30. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

RACHEL V. HARTLEY—Paintings of figures involved in mundane daily activities, in America and South America; through 4/13. Marbella, 28 E. 72nd St. (288-7809).

GWEN JOHN—Works from the late 1890s until the early 1930s, including a rare self-portrait, a cat drawing, studies for paintings, and watercolors that belonged to the artist's patron, John Quinn; through 3/23. Davis & Langdale, 231 E. 60th St. (838-0333).

MARVIN LIPOFSKY—Organic glass sculptures that incorporate Italian filigree cane work; through 3/30. Kaplan, 969 Madison Ave. (535-2407).

LUIGI LUCIONI/LOUIS LOZOWICK—Still-life paintings/Lithographs from the 1920s and early 1930s that depict industrial and urban images. Through 4/20. York, 21 E. 65th St. (772-9155).

BRICE MARDEN—Five oil and encaustic paintings inspired by his travels in Greece, in a series titled "The Grove Group"; through 3/16. Gagosian, 980 Madison Ave. (744-2313).

JERRY MCLAUGHLIN—Recent paintings; through 4/2. Stone, 48 E. 86th St. (988-6870).

MAGDALENE ODUNDO—Ceramic works by an English-based Kenyan artist; through 3/31. Ralph, 43 E. 78th St. (288-5222).

JIM PETERS—Constructed paintings that explore "women" as a theme, made with wood, canvas, metal, glass, and found objects; through 4/20. C.D.S., 13 E. 75th St. (772-9555).

PAUL ROTTERDAM—Paintings and drawings; through 3/29. Cade, 1045 Madison Ave. (734-3670).

PAUL RUSSOTTO—Abstract paintings that contain autobiographical fragments; through 3/23. Kouros, 23 E. 73rd St. (288-5888).

SUSAN RUPERT—Works on paper that combine watercolor, graphite, and photographs; through 3/31. Books & Co., 939 Madison Ave. (737-1450).

JONATHAN SANTLOFER—Recent works on paper in acrylic, pastel, and charcoal; through 3/30. Graham Modern, 1014 Madison Ave. (535-5767).

DAVID SMYTH—Paintings, drawings, and sculpture in a series titled "360 Degrees of Thought"; through 3/15. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

JOHN WALKER—New abstract paintings; through 4/2. Knoedler, 19 E. 70th St. (794-0550).

MAX WEBER/WALTER PACH—Paintings, sculpture, and works on paper that explore his fascination with the human figure/Selected paintings. Through 4/6. Forum, 1018 Madison Ave. (772-7666).

57th Street Area

JOE ANDOE—Paintings of solitary images from nature; through 3/23. Blum Helman, 20 W. 57th St. (245-2888).

KAREL APPEL—New paintings that maintain his roots to the CoBrA movement, but are now exclusively in black and white, on large and small canvases; through 4/6. Del Re, 41 E. 57th St. (688-1843).

ANNA BIALOBRODA—Paintings that depict enlarged faces as they appear in films projected on a screen; through 4/20. McCoy, 41 E. 57th St. (319-1996).

RONNI BOGAEV/JEANNE ROVEGNO—Paintings of landscapes and still lifes inspired by a visit to Tuscany/Paintings of figures in interiors. Through 3/30. French, 41 W. 57th St. (308-6440).

CHARLES DE WOLF BROWNELL—Landscape paintings by this Hudson River School artist; through 3/23. Kennedy, 40 W. 57th St. (541-9600).

ALICE DALTON BROWN/POLLY KRAFT—Paintings, pastels, and works on paper that depict sun-dappled porches of Victorian homes in Key West, Florida and upstate New York/Recent still-life and floral paintings. Through 3/23. Fischbach, 24 W. 57th St. (759-2345).

GENEVIEVE CADIEUX—Sculpture and an installation based on photography by a Montreal-based artist; through 3/23. Kent, 41 E. 57th St. (980-9696).

WENDELL CASTLE—Recent furniture, including stack laminated "Angel Chairs" and "Pedestal Pieces"; through 4/13. Joseph, 745 Fifth Ave. (751-5500).

JOHN CHAMBERLAIN—New large-scale painted sculpture; through 4/13. Pace, 32 E. 57th St. (421-3292).

JAMES COLEMAN—New works; through 3/23. Goodman, 24 W. 57th St. (977-7160).

DAVID DEWEY—Watercolors of American flags and studies of the steamship Queen Mary in Long Beach, California and Mt. Rushmore; through 3/30. Tatistcheff, 50 W. 57th St. (664-0907).

R.M. FISCHER—Ten large sculptures made with a variety of found and fabricated metals, in a series titled "Fountains"; through 3/23. Janis, 110 W. 57th St. (586-0110).

ROBERT GOODNOUGH—Recent abstract paintings by this second-generation Abstract Expressionist and Color-Field painter; through 3/16. ACA, 41 E. 57th St. (644-8300).

HAROLD GREGOR—Realist landscapes of the Midwest and "Flatscapes" that are more impressionistic, almost abstract aerial views of landscapes; through 3/19. De Nagy, 41 W. 57th St. (421-3780).

DIETER HACKER—New paintings that are conceptual investigations into the artist's studio and its role in the creative process; through 3/30. Marlborough, 40 W. 57th St. (541-4900).

BROWER HATCHER—Sculptures, drawings, panels, and prints from 1979 to the present, selected by Irving Sandler; through 5/11. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

PHILIP HERSHBERGER—Paintings that depict mysterious expanses of color that could be interior or exterior space, containing symbolic architectural elements such as doors, windows, and stairwells; through 3/30. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JOHN HIMMELFARB—Paintings that depict configurations of biomorphic forms; through 4/11. Dintenfass, 50 W. 57th St. (581-2268).

BILL JENSEN—Recent paintings; through 3/30. Washburn, 41 E. 57th St. (753-0546).

FRANCO KAPPL—Gestural abstract paintings with graffiti that use the "wall" as a motif; through 3/23. Ulysses, 41 E. 57th St. (754-4666).

COLIN LANCELY—New constructed paintings by an Australian artist; through 3/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

FRANCES LANSING—Recent paintings with heavily encrusted surfaces that suggest landcape through a combination of forms and materials; through 3/30. Daverio, 41 E. 57th St. (826-4210).

JOE LASKER—Still-lifes and portraits; through 3/20. Kraushaar, 724 Fifth Ave. (307-5730).

ALUN LEACH-JONES—Paintings that contain intense, colorful configurations of outlined shapes; through 4/13. Ross, 50 W. 57th St. (307-0400).

CHRIS MACDONALD—Selected drawings and a bronze sculpture; through 3/23. Baron/Boisante, 50 W. 57th St. (581-9291).

JIM MELCHERT/MELISSA MEYER—A survey of ceramics, photographic works, and drawings/New large-scale paintings that investigate emotional situations, using bold colors and calligraphic brushwork. Through 3/23. Solomon, 724 Fifth Ave. (757-777).

MILO REICE/FRANCISCA SUTIL—Large-scale paintings with figurative and abstract elements based on Homer's *Odyssey*/Small-scale abstract paintings with scraped and burnished surfaces. Through 3/23. Haime, 41 E. 57th St. (888-3550).

MILTON RESNICK/EVA HESSE—His "Straw" paintings of 1981–82 that continued his exploration of the physicality of paint/Works on paper that set out many of the formal and emotional concerns that would come to characterize her sculpture. Through 3/23. Miller, 41 E. 57th St. (980-5454).

PAUL ROTTERDAM—Recent paintings; through 3/23. Herstand, 24 W. 57th St. (664-1379).

EMIL SCHUMACHER/ROBERT CARACCIOLO—Recent paintings and gouaches; through 4/6/Paintings of rectangular configurations; through 3/30. Emmerich, 41 E. 57th St. (752-0124).

WILLIAM TUCKER—New sculpture; through 3/30. McKee, 745 Fifth Ave. (688-5951).

TIMOTHY WOODMAN/YASUO KUNIYOSHI—Figurative sculptural reliefs constructed of hand-cut, painted aluminum that depict figures from mythology, American history, the ballet, literature, and characters from the artist's daily life; through 4/6/Drawings of the female nude; through 3/30. Zabriskie, 724 Fifth Ave. (307-7430).

SoHo and TriBeCa

JOHN AHEARN/RIGOBERTO TORRES—Wall-mounted lifecast sculptural portraits of his neighbors in the South Bronx/Free-standing lifecast figures made in Puerto Rico over the past year. Through 3/30. Alexander, 59 Wooster St. (925-4338).

ILAN AVERBUCH—Monumental sculptures of wood, lead, stone, and copper that evoke such dichotomies as male and female, war and peace, and life and death; 3/15–4/20. Hoffman, 429 W. Broadway (966-6676).

GREG BARSAMIAN—Kinetic sculptures set in a darkened room and illuminated by strobe lights; through 3/27. Cutler, 593 Broadway (219-1577).

LARRY BELL/KENNY SCHARF—New works in mixed-media on canvas/New paintings in acrylic and silkscreen that combine images from popular culture. Through 3/23. Shafrazi, 130 Prince St. (274-9300).

FARRELL BRICKHOUSE—Paintings on wood based on the artist's recent diving expeditions and rafting trips to the Grand Canyon and Mexico; 3/16–4/17. Auchincloss, 558 Broadway (966-7753).

JAMES BROWN—Recent prints; 3/16–4/6. Castelli, 578 Broadway (941-9855).

JERRY BUCHANAN/KEN BUHLER—Abstract paintings on plywood and drawings/Five monoprints. Through 3/16. Walls, 137 Greene St. (677-5000).

STUART BUEHLER—An installation of paintings, drawings, altered photographs, and sculptures titled "...Mosquito and Woman Trouble..."; through 3/23. Jamison Thomas, 588 Broadway (925-1055).

SOPHIE CALLE—Conceptual projects using photography that document anonymous subjects in activities that are usually private; 3/16–4/20. At Luhring Augustine, 130 Prince St. (219-9600) and Hearn, 39 Wooster St. (941-7055).

MARINA CAPPELLETTO/JOHN DUGDALE—Paintings dedicated to and inspired by the Medieval painter and architect Giotto di Bondone/A new series of photographs that were shot and printed using the photographic technology available to early photographers. Through 3/23. Wessel O'Connor, 580 Broadway (219-9524).

PATRICK CAULEY/PAM LONGOBARDI—Paintings/Works on canvas and copper. Through 3/23. Sermas, 19 Greene St. (431-5743).

ARTHUR COHEN—Recent abstract paintings; through 4/6. Rosenberg, 115 Wooster St. (431-4838).

COLETTE—Works from the 1970s and 80s; through 4/5. Rempire, 121 Greene St. (979-1111).

GREG COLSON—New wall sculptures constructed from found objects such as scraps of wood and tool boxes, plus drawings; through 3/30. Sperone Westwater, 142 Greene St. (431-3685).

MICHAEL CRAIG-MARTIN—Wall drawings and recent paintings by this Irish-born artist; through 4/6. Nolan, 560 Broadway (925-6190).

MARK DAGLEY—Paintings and works on paper; through 3/30. Theodore, 580 Broadway (274-8260).

CAROL KREEGER DAVIDSON—Recent sculpture and drawings; through 4/6. Humphrey, 594 Broadway (529-0692).

BEAUFORD DELANEY—Paintings, drawings, and pastels by this Black artist who was born in Knoxville, Tennessee in 1901, studied in Boston, and later moved to New York, where he became friends with James Baldwin and Henry Miller; through 3/30. Briet, 558 Broadway (334-0433).

ETIENNE DELESSERT—Imaginary portraits, on canvas and paper; through 3/30. Lustrare, 176 Prince St. (274-1880).

JOHN DRURY/SHERRY KERLIN—Sculptures composed of diverse, inexpensive materials such as pennies, plates, tin cans, and blown glass/Small-scale paintings of isolated figures in a stage-like space. Through 3/30. Sharp, 8 Spring St. (966-5888).

ELIZABETH DWORKIN—Recent abstract paintings and drawings; through 3/30. Munroe, 130 Prince St. (226-0040).

VICTOR FACCINTO—Painted constructions; through 3/30. Helander, 415 W. Broadway (966-9797).

MING FAY—An installation of sculpture executed between 1970 and 1990, in bronze, papier mache, and other materials; through 3/16. Exit Art, 578 Broadway (966-7745).

THOMAS FELLNER/DOROTHY RUDDICK—Small-scale paintings with heavily built-up surfaces that depict a singular, floating object such as leaf/Paintings of classical imagery on panels that rest on a wooden shelf; through 3/30. Condeso/Lawler, 76 Greene St. (219-1283).

AARON FINK/ANDREA BELAG—Recent works on paper/Monotypes. Through 3/23. Beitzel, 102 Prince St. (219-2863).

LOUISE FISHMAN—New abstract paintings; through 3/23. Lennon, Weinberg, 580 Broadway (941-0012).

MICHAEL FLANAGAN—Small-scale paintings in a series titled "Stations" that explore the paradoxes of time and space and depict landscapes of the American South; through 3/23. P.P.O.W., 532 Broadway (941-8642).

DAN FLAVIN—Fluorescent light sculptures created between 1967 and 1970 titled "'Monuments for V. Tatlin" which are dedicated to the Russian Constructivist Vladimir Tatlin; through 3/30. Boone, 417 W. Broadway (431-1818).

VICTOR JOSEPH GATTO—Paintings of imaginary underseascapes and other scenes by this self-taught artist (1890–1965); through 3/23. Ricco/Maresca, 105 Hudson St. (219-2756).

PAUL GEORGES—New figurative paintings; through 3/16. Plumb, 81 Greene St. (219-2007).

JOHANNES GIRARDONI—Contructed paintings; through 3/28. Haller, 415 W. Broadway (219-2500).

WOODY GWYN—New landscape paintings; through 3/27. Perlow, 560 Broadway (941-1220).

ODED HALAHMY—Bronze sculptures from the past two years; through 3/23. Meisel, 141 Prince St. (677-1340).

MICHAEL HARDESTY—A sound and light installation; through 3/23. Van Eck, 420 W. Broadway (219-0717).

NEWTON HARRISON AND HELEN MAYER HARRISON—Collaborative proposals for world-wide environmental projects; through 4/6. Feldman, 31 Mercer St. (226-3232), open Wed. until 8.

DOUGLAS HEUBLER—Conceptual paintings with text; through 3/30. Sperone Westwater, 121 Greene St. (460-5497).

ELINORE HOLLINSHEAD—Paintings that cross-reference her personal experiences with recollections of an idealized, classical past; through 3/30. Greenberg Wilson, 560 Broadway (966-2024).

KIM JONES—An installation about Adam and Eve titled "Men's Room"; through 3/30. Lorence-Monk, 578 Broadway (431-3555).

MARTIN KIPPENBERGER—Recent multiples, including "Sockets, 1991," an edition of the artist's worn socks with personalized handsewn nametags; through 3/30. Sylvester, 10 Leonard St. (941-0074).

GRACE KNOWLTON—Light boxes incorporating photographs and oil stick drawings on mylar, plus montages of black-and-white transparencies; through 4/6. Witkin, 415 W. Broadway (925-5510).

PETER KRAUSZ—Paintings and a sculptural installation that evoke historical sites through memory; through 3/16. 49th Parallel, 420 W. Broadway (925-8503).

KUBACH-WILMSEN—New stone sculptures; through 3/30. Staempfli, 415 W. Broadway (941-7100).

KATHARINE KUHARIC/DANIEL REYNOLDS—Paintings, watercolors, and drawings that depict humorous compositions of cats, dogs, and flowers, using incongruous shifts of scale and perspective/Black paintings in frames that are shaped like punctuation marks and banners. Through 3/16. Berland Hall, 579 Broadway (274-9580).

MICAH LEXIER—New works; 3/13–4/13. Shainman, 560 Broadway (966-3866).

MARKUS LUPERTZ—Paintings and drawings from the 1960s including "Dithyrambic" works; through 3/30. Werner, 21 E. 67th St. (988-1623).

DON MACLEAN—Fifteen-foot wall murals that act as title cards, plus wall reliefs, sculpture, and drawings; through 3/28. Viafora, 568 Broadway (925-4422).

ROBERT MANGOLD—Recent small-scale, shaped paintings in muted colors, titled "Studies for the Attic Series"; through 4/6. Cooper, 149 Wooster St. (674-0766).

DAVID MANN/ROBERT LOSTUTTER—New paintings/Watercolors that depict men transforming into birds and birds into men, inspired by the artist's trips to Mexico. Through 3/29. LedisFlam, 584 Broadway (92-2971).

PETER MAYER—Paintings of dogs; through 3/30. Lucien, 555 Broadway (274-0280).

THOMAS MCANULTY—Small bronze sculptures of chairs, tables, ironing boards, and other everyday objects set within classical Italian Renaissance niches; through 4/13. Weiss, 68 Laight St. (925-7313), Sat. 1–6, open weekdays by appointment.

THOM MERRICK—Two new works, including a motorcycle that has been taken apart and spread out across the gallery, and a wall made to a resemble a wall in a suburban house under construction. Through 3/9. Hearn, 39 Wooster St. (941-7055).

GERRY MOREHEAD—New paintings in a series titled "Bright Days" that depict the sequence of events in an abstract narrative; through 3/30. Klein, 594 Broadway (431-1980).

ROBERT MORRIS—New paintings and drawings; through 4/6. At Sonnabend, 420 W. Broadway (966-6160) and 65 Thompson Street, 65 Thompson St. (219-2219).

MEL PEKARSKY—Paintings of desert landscapes; through 3/30. Einstein, 591 Broadway (226-1414).

DAVID RABINOWITCH—Recent abstract drawings in charcoal and wax; through 4/30. Flynn, 113 Crosby St. (966-0426).

CLIFFORD RAINEY—Sculptures in glass, metal, stone, and wood that refer to ancient cultures; through 3/24. Heller, 71 Greene St. (966-5948).

DAVID REED—New abstract paintings that contain lush swirling strokes and rectangles; through 3/23. Protetch, 560 Broadway (966-5454).

ROBERT REITZFELD—Paintings that depict silhouettes taken from photographs in family albums, with superimposed images; through 3/30. Brown, 560 Broadway (219-1060).

JACK RISLEY—New freestanding paper sculptures; through 4/6. Postmasters, 80 Greene St. (941-5711).

GUSTAVO RIVERA—Kaleidoscopic abstract paintings that draw on the artist's memories of growing up in Mexico; through 4/13. Katzen, 475 Broome St. (966-4469).

STEPHANIE ROSE—New paintings; through 4/9. Donahue, 560 Broadway (226-1111).

SHARON ROSENFELD—Romantic landscape paintings; through 3/23. Ingbar, 578 Broadway (334-1100).

DAVID ROW—New abstract paintings composed of shifting multiple panels, painted in colors that refer to the urban industrial environment; through 3/16. Good, 532 Broadway (941-8066).

KARIN SANDER—A site-specific installation for which the artist has created a smaller, slightly elevated floor over the gallery's floor; through 3/30. Bitter-Larkin, 597 Broadway (219-0150).

COLLIER SCHORR—Wall sculptures made with baby clothes that have been dipped in plaster; through 3/30. 303, 89 Greene St. (966-5605).

JON SINGER—Recent paintings executed with wall-paper rollers in different patterns; 3/9–4/6. Yi, 249 Centre St. (334-5189).

TONY SMITH—His sculpture, "Ten Elements," from 1975–79, that is a series of ten self-contained monolithic forms; through 3/30. Cooper, 155 Wooster St. (674-0766).

HELEN SOREFF—Recent abstract paintings; through 3/23. M-13, 72 Greene St. (925-3007).

PAT STEIR—Etchings and woodblock prints that continue her investigation of the waterfall, using colors and textures that evoke the look, feel, and sound of cascading water; through 4/27. Crown Point Press, 568 Broadway (226-5476).

PATRICK STRZELEC—Five large-scale sculptures made with bronze, steel, and copper; through 3/30. Toll, 146 Greene St. (431-1788).

PAT SUTTON—Recent paintings of abstract geometric structures; through 3/16. Zarre, 379 W. Broadway (431-3456).

COLIN THOMSON—Paintings that refer to architecture, totem poles, Chinese ceramics, connect-the-dot games, and cartoons; through 4/6. Lieberman & Saul, 155 Spring St. (431-0747).

JON TOWER—An installation on the theme of "The Garden of Eden" that includes X-ray photographs, chewed fruit, and objects cast in silver; through 3/23. Alexander, 270 Lafayette St. (941-9094).

RANDY TWADDLE—Large-scale charcoal drawings that depict silhouettes of telephone wires, transformers, and other kinds of electrical technology; through 3/19. Brandt, 568 Broadway (431-1444).

MARY JO VATH—Small-scale paintings that are meticulous renderings of single or grouped objects; through 4/6. Thorp, 103 Prince St. (431-6880).

FRANZ ERHARD WALTHER/SOL LEWITT—New works titled "Reconstructions"/Wall drawings. Through 3/23. Weber, 142 Greene St. (966-6115).

JOHN WESLEY—Recent paintings that depict parts of women's bodies and earlier paintings that are reminiscent of 1950s cartoons; through 4/6. Fiction/nonfiction, 21 Mercer St. (941-8611).

STEPHEN WILLIAMS/GEORGE OHR—Small oil paintings on paper that pair idiosyncratic shapes and color with an underlying cryptic text/Sculptural vessels.

Through 3/23. Cowles, 420 W. Broadway (925-3500).

FRED WILSON—A two-part installation with video and sound that investigates primitivism, "high" and "low" art, and the impact of colonialism on the museum; through 4/6. Metro Pictures, 150 Greene St. (925-8335).

DAISY YOUNGBLOOD—New ceramic sculptures of human and animal forms that are evocative of a primal memory; through 4/6. Cugliani, 508 Greenwich St. (966-9006).

Other

MAKIKO AZAKAMI—Playful objects made with paper that the artist calls "Paper Toys"; through 4/7. Illustration, 330 E. 11th St. (979-1014).

ELAINE DE KOONING—Portraits painted beween 1939 and 1987, including John F. Kennedy, Frank O'Hara, Edwin Denby, Harold Rosenberg, and others; through 4/19. Brooklyn College, 2118 Boylan Hall, Brooklyn (718-780-5181).

NANCY GRIMES—Still-life paintings that depict crosses, skulls, and other symbolic objects in mysterious settings; through 4/1. St. Peter's Church, 619 Lexington Ave. (935-2200).

SUSAN HAMBLETON—Romantic landscape paintings; through 3/16. The Gallery, 30 Bond St. (505-9668).

LILLIAN MULERO—Paintings of 18th-century women in intimate poses; through 4/19. Intar, 420 W. 42nd St. (695-6135).

GROUP SHOWS

Madison Avenue and Vicinity

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). "The Self and the Law," with works by Beblo, Fields, Garwood, Verrochi; through 3/23.

SHEPHERD—21 E. 84th St. (861-4050). 19th- and 20th-century European drawings, paintings, and sculpture, by Colin, de la Pena, Meunier, Rousseau, Schwanthaler, others; through 3/30.

SPANIERMAN—50 E. 78th St. (879-7085). "Artists of Ohio, 1880–1930," with works by Bellows, Burchfield, Duveneck, Farny, Potthast, Twachtman, Whittredge, others; through 5/4.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Abstract paintings and sculpture from the 1940s through the 60s; through 4/6.

57th Street Area

DRUTT—724 Fifth Ave. (974-7700). Works by Dominguez, Gentille, Kotula, Natzler, Toubes, others; through 4/6.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Magritte, Matta, Masson, Miro, Tanning, Varo, others; through 4/27.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Works by Braque, Escher, Helleu, Picasso, Redon, others; through 3/30.

HERSTAND—24 W. 57th St. (664-1379). Sculpture by Arp, Calder, Dubuffet, Ernst, Giacometti, Gonzalez, Laurens, Miro, Noguchi; through 3/23.

MIDTOWN PAYSON—74 Fifth Ave. (758-1900). American drawings and prints from the 1920s through the 1950s, by Bacon, Cadmus, Kuhn, Lebrun, Prestopino, others; through 3/30.

PRATS—24 W. 57th St. (315-3681). Painted monotypes by Bohary, Frankenthaler, Guinovart, Noland, Tapies, others; through 3/22.

SACKS—50 W. 57th St. (333-7755). Abstract and realist paintings from the 1930s through the 50s, by Browne, Kline, Scarlett, Vickery, others; through 3/30.

SHEEHAN—41 E. 57th St. (888-4220). Prints by Baselitz, Polke, Richter; through 4/30.

TILTON—24 W. 57th St. (247-7480). Abstract paintings by Brandl, Goode, Gorchov, Kawabata, Purdum; through 3/30.

SoHo and TriBeCa

ANDERSON—63 Thompson St. (431-8547). Works by Canaux, Jacobson, Halasz, Wells; through 4/9.

ART IN GENERAL—79 Walker St. (219-0473). Works by Arai, Aronowitz, Betjeman, Beuhler, Culkin, Dolberg, Garcia, Holleley, Neal, Swatko, Wiener; through 4/6.

ARTISTS SPACE—223 W. Broadway (226-3970). "Western Agenda: Deborah Garwood, Ava Gerber, Page Hauser, Rita McBride, John Monti, David Schafer"; "Reconstructions: Assemblages by Jim Rittiman"; "Boxes: Sculpture by William White"; through 5/4.

AUDIELLO—142 Greene St. (966-8830). Works by Barclay, Etkin, Kahn, Stingel; through 3/23.

BUSTAMANTE—560 Broadway (226-2108). "Nordic Art/New York," with paintings, sculpture, and installations by Bjarnason, Hatz, Mortensen, Ratanen, Simonsen; through 3/30.

BENNETT SIEGEL—140 W. Broadway (385-4434). Works that investigate scale, by Chaiken, Klein, Myers, Opocensky, Ranalli; through 3/23.

BETTAL—137 Duane St. (233-7824). Paintings by Buck, Hall, Karoun; through 3/23.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by Faust, Ferris, Fitzgerald, Maisner, Van Maanen; through 3/16.

CLOCKTOWER—108 Leonard St. (233-1096). "Perspectives in Conceptualism: An Exhibition of Soviet Conceptual Art"; 3/14–4/21.

COWLES—420 W. Broadway (925-3500). Pottery by Ohr, paintings by Martins, Williams; through 3/23.

CULTURAL SPACE—336 Canal St. (966-6988), Wed.–Sat. 1–6. "World Disorder," with works by Applebroog, Fay, Hatchett, Lundberg, The Peppers, Vicuna, Wodiczko, others; through 3/16.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections San Francisco/Bay Area," with drawings by Beech, Dashiell, Liu, Melchert, Thomas, others; through 3/23.

FRANKLIN FURNACE—112 Franklin St. (925-4671). A collection of more than 5,000 menus from Chinese restaurants in all fifty states, curated by Harvey Spiller; through 3/16.

HARRIS—383 W. Broadway (431-3600). Works by Baeder, Carlisle, Lynds, Richbourg; through 3/30.

KLAGSBRUN—51 Greene St. (925-5157). Works by Berman, Conner, Defeo, Herms, Jess; through 3/30.

LIPTON—67 Prince St. (925-7140). Works that explore formal issues related to sound or breath, by Jacob, McClelland, Rath, Rees, Szymanski; through 3/30.

LOUVER—130 Prince St. (925-9205). Works by Moses, Richter, Scully; through 4/20.

NOSEI—100 Prince St. (431-9253). Landscape paintings by Bowling, Brooks, Byron, Davis, Deutsch, Gornik, Wegman, others; through 3/31.

PACE—142 Greene St. (421-3292). Sculpture by Calder, Judd, Nevelson, Noguchi, Oldenberg, others; through 4/13.

PEARL—420 W. Broadway (966-5506). "Post-War Geometric Concepts, 1945–1990," with works by Albers, Bolotowsky, Jensen, Mangold, Noland, Ryman, Spence, others; through 4/6.

PYRAMID—75 Prince St. (431-3270). Works by Belag, Foley, Grossman, Tannenbaum, VanDermeir, others; through 3/16.

ROSEN—130 Prince St. (941-0203). Works that depict women, by Balkenhol, Currin, De Andrea, Klein, Ramos, Rodchenko, Ruff; through 3/23.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). "Forms of Allusion," with works by Holl, Morelli, Osman, Sherk; through 3/30.

Other

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Works on paper by Andrews, Cezanne, Gross, Renoir, Soyer, Weber, others; through 3/19.

HUNTER COLLEGE GALLERY—450 W. 41st St. (772-4991), Tue.–Sat. 1–6. "Physicality," with works by Barnes, Benglis, Crile, Goodnough, Liberman, Murray, Pfaff, Quaytman, Wells, Youngerman, others; through 3/30.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "The Landscape Revisited, from Maine to Key West" with paintings by Albert, Campbell, Henry, Smith, Uchiyama, others; through 3/30.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031). "On-Site: Columbus Park 1991 Artist-in-Residence Proposals"; "Requiem for a Blue Fluid: A Site-Specific Installation by Eve Andree Laramee"; through 4/6.

RYAN—452 Columbus Ave. (799-2304). Woodcuts by Feldman, Garfinkel, Kunc; through 3/23.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-442-8534), Wed.–Sun. 12–5, donation. "Installation by Evan Penny"; "Drawing Time," with works by Aptekar, Daiber, Kuharic, Moriarty, Watkin; "Bedrooms," with works by Brown, Cecere, Chang, Greenfield, Maberry, Mack, Schmidt; through 3/24.

PHOTOGRAPHY

ADAM BARTOS—Color photographs of the United Nations; through 4/6. Lieberman & Saul, 155 Spring St. (431-0747).

ANNA AND BERNHARD BLUME—Forty-seven Polaroid self-portraits that are assemblages or collages of cut and rearranged individual facial shots; through 3/16. Roeder, 545 Broadway (925-6098).

SARAH CHARLESWORTH—Large-scale laminated cibachromes with laquered frames, using imagery appropriated from Renaissance painting and sculpture; through 3/30. Gorney, 100 Greene St. (966-4480).

LOIS CONNER/VAL TELBERG—Panoramic platinum prints taken during extended stays in Turkey, the American Southwest, and New York/Vintage prints from 1948–1953. Through 3/16. Miller, 138 Spring St. (226-1220).

JOHN COPLANS—Recent multi-paneled photographs depicting separate parts of his body, in a series titled "Self Portraits"; 3/14–4/20. Lelong, 20 W. 57th St. (315-0470).

ARNOLD EAGLE—Photographs of immigrant families taken in New York during the mid-1930s under the auspices of the WPA; through 6/28. Lower East Side Tenement Museum, 97 Orchard St. (431-0233), Tue.–Fri. 11–4, Sun.10–3. Free.

MARY HELLER—Black-and-white photographs spanning a ten-year period, including images from the Middle East, Mexico, Nepal, and Peru; through 4/6. Ledel, 168 Mercer St. (966-7659).

PETER HUJAR—Black-and-white portraits and nudes, all taken in New York; through 3/28. Danziger, 415 W. Broadway (226-0056).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 3/24: "Lisette Model."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 4/7: "Contemporary French Photography 'En Liberte.' "

N. JAY JAFFEE—Photographs taken on the streets of New York, Brooklyn, and Coney Island, from the late 1940s through 1955; through 3/23. Photofind, 138 Spring St. (334-0010).

JACQUES-HENRI LARTIGUE—Photographs of people on holiday; through 3/16. Staley-Wise, 560 Broadway (966-6223).

STEFAN LUPINO—Erotic photographs; through 4/13. Neikrug, 224 E. 68th St. (288-7741).

JEFF MERMELSTEIN—Recent color photographs of American families; through 4/5. Camera Club of New York, 853 Broadway (260-7077).

MARTIN PARR—Recent color photographs by this British Magnum photographer that depict the English "comfortable" class engaged in various activities such as shopping and going to gallery openings; through 3/23. Borden, 560 Broadway (431-0166).

P.S. 122—150 First Ave. (228-4150). "Connecting Lives—Documents from the AIDS Crisis," with photographs by Crumley, Gaspar, Hart, McGovern, Rosett, Thode, Wemple; through 3/24.

LUCAS SAMARAS—Recent Polaroid photographs, including panorama assemblages and collaged self-portraits; through 3/30. Pace/MacGill, 32 E. 57th St. (759-7999).

AARON SISKIND—Photographs from all periods of his career; through 3/16. Sikkema, 155 Spring St. (941-6210).

MADOKA TAKAGI/EUGENE ATGET—Photographs of New

York that frequently depict images of disrepair and decay/A selection of vintage photographs of Paris. Through 4/27. Min/Lowinsky, 584 Broadway (226-5442).

J-WALKER—Cibachrome prints of mannequins; through 3/30. Nikon House, 620 Fifth Ave. (586-3907).

PERFORMANCE

LA MAMA ETC.—74A E. 4th St. (475-7710). Thur.–Sat., 3/14–23 at 10: Dan Froot's "Seventeen Kilos of Garlic." $10 on Thur., $12 on Fri. and Sat.

P.S. 1—46–01 21st St., Long Island City, N.Y. (718-784-2084). 3/17 at 4: Hanne Tierney in "Incidental Pieces for Satin and Strings." $2.

P.S. 122—150 First Ave. (477-5288). 3/15 and 3/16 at 8: "Scratch 'N Sniff Avant-Garde-Arama." $10.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th St. (368-5900), Tue.–Sun. 1–4. Through 3/30: "Invitational Exhibition of Painting and Sculpture."

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors students $1.50, children under 12 free. Through 4/28: "Jane Kaufman: Quilted Pieces." Through 4/28: "Furniture by Wendell Castle."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/4: "Behind the Scenes." Through 4/29: "Manifest Destiny." Through 6/2: "Tropical Rainforests: A Disappearing Treasure."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 3/17: "Romance of the Taj Mahal."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 4/1: "Grand Lobby Installation by Reeva Potoff." Through 5/6: "Albert Bierstadt: Art & Enterprise."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Tue.–Sun. 12–5. $2.50; children under 12 $1; free Tue. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 3/24: "Closeup: Lessons in the Art of Seeing African Sculpture."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5.

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Works by Maria Nordman." Through 3/28: "John Chamberlain." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 3/24: "The Frick's Other Collection: The 70th Anniversary of the The Frick Art Reference Library."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 10 a.m.–5. Contribution $2.50. 3/13–4/14: "Made in Japan: American Influence on Japanese Quilts."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 4/14: "Jacques Lipchitz: A Life in Sculpture." Through 8/18: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 3/31: "Glass Gathers." Through 6/30: "Five Years of 19th-Century Acquisitions." Through 3/31: "Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection." Through 5/19: "New Guinea Bone Carvings." Through 4/14: "Theatre de la Mode." Through 3/17: "Albrecht Durer: The Apocalypse." Through 3/17: "Photography from the 1940s and 1950s: Selections from the Collection." Through 4/7: "American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650–1800." Through 3/31: "The Romantic Vision of Caspar David Friedrich: Paintings and Drawings from the U.S.S.R." Through 3/31: "Sacred Mountains in Chinese Art." Through 5/26: "Chess and Art." Through 3/24: "Kazimir Malevich, 1878–1935." Through 5/5: "The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904–1908)." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 4/21: "The Drawings of Anthony van Dyck." Through 4/21: "17th-Century Flemish Drawings from The Morgan Library." Through 3/31: "A Selection of Drawings by H. Siddons Mowbray."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. 3/14–6/9: "The Quilt Encyclopedia." 3/14–6/16: "Access to Art: All Creatures Great and Small."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 3/15: "The International Art Show for the End of World Hunger."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 3/19: "Artist's Choice: Chuck Close, Head-On the Modern Portrait." Through 3/19: "Projects: Stuart Klipper." Through 4/23: "Liubov Popova." Through 4/30: "British Photography from the Thatcher Years." Through 4/30: "Art of the Forties." Through 4/23: "Projects: Michael Craig-Martin."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). Contribution suggested. Through 3/31: "Echoes of New York: The Paintings of Theresa Bernstein." Through 2/16/92: "The Artistic New York of Louis Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/27: "The Drawings of Henry Fuseli." Through 3/24: "Eastman Johnson: The Cranberry Harvest, Island of Nantucket."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/7: "Love for Sale...Free Condoms Inside—Broadway Window Installation by Gran Fury and PONY." Through 4/7: "Cadences: Icon and Abstraction in Context." Through 4/7: "And 22 Million Very Tired and Very Angry People." Through 4/7: "Manuel Pardo: Late 20th-Century Still Lifes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 3/22: "Art What Thou Eat: Images of Food in American Art." 3/14–9/23: "Markers of Change: Documents of American History."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 4/13 (note: this exhibition is in the Berg Collection of The New York Public Library, and is not open to the public on Thursdays): "Charles Dickens: His Life and Work." Through 4/27: "Eighty from the Eighties: A Decade of Fine Printing."

NICHOLAS ROERICH MUSEUM—319 West 107th St. (864-7752). Tue.–Sun. 2–5. Free. Permanent exhibit of Nicholas Roerich. Through 3/31: "Pamela Benham: Recent Paintings."

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 3/24: "International Studio Program."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/24: "Thomas Woodruff: Loon Ballade." Through 4/14: "Luis Cruz Azaceta: The AIDS Epidemic Series."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 3/17: "Recent Acquisitions and Notable Works from the Permanent Collection." Through 3/17: "From the Studio: Artists-in-Residence."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 4/7: "The Drawings of Jasper Johns." Through 3/17: "Robert Rauschenberg: The Silkscreen Paintings, 1962–64." Through 4/7: "Drawings from the Permanent Collection: Surrealism and After." Through 3/24: "The 1980s: A Selected View from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 5/1: "Abstraction Before 1930: Selections from the Permanent Collection of The Whitney Museum of American Art." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 5/11: "American Originals: Selections from Reynolda House, Museum of American Art." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 3/20: "Image and Likeness: Figurative Works from the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/13 at 10 a.m. and 2: "Important United States Stamps and Covers." On view from 3/9. 3/13 at 6: "Worldwide Stamps and Covers." On view from 3/9. 3/14 at 2: "American Watercolors, Drawings, Paintings, and Sculpture of the 19th and 20th Centuries." 3/16 at 2: "Important 20th-Century Decorative Arts." On view from 3/9.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 3/13 at at 10 a.m. and 2: "Toy Banks." On view from 3/9. 3/18 at 2 and 6: "Art Nouveau/Art Deco, Including Erte." On view from 3/9.

DOYLE—175 E. 87th St. (427-2730). 3/13 and 3/14 at 10 a.m.: "Jewelry, Watches, Silverware, Stamps, and Coins." On view from 3/9.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Next sale 3/22.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, March 13

GUARNERI STRING QUARTET, with the Ridge Quartet. Alice Tully Hall at 8. Sold out.

CLASSICAL QUARTET—Original-instrument string quartet, with guest violinist Stephanie Chase. Mozart's Duo K. 424, String Quartet K. 387, String Quintet K. 515. Merkin Concert Hall at 8. $15.

DEBRA VANDERLINDE, soprano, with pianist Brian Zeger. Songs of Wolf, Rachmaninoff, Massenet, Delbruck, Hue, Johann Strauss Jr. 92nd Street Y at 8. $10, $12.50.

"YOU'RE GONNA LOVE TOMORROW"—Musical revue, with selections from Stephen Sondheim's shows; Michael Lavine music director. Performers are six members of the New York City Gay Men's Chorus and three women guest artists. Harold Clurman Theater, 412 W. 42nd St., at 8. $20.

PERFORMANCE ON 42ND—"8 in 7: New Ventures in American Music." Tonight: Lambs Eat Ivy, "countrybilly" group, with songs from *Lamby Cake.* Sculpture Court, Whitney Museum of American Art at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

MARTY GROSZ, guitarist-vocalist/**DICK MELDONIAN,** saxophonist. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

BARBARA BLANCHARD, soprano, with soprano Susan Gregory, pianist Craig Richey. Music of Mendelssohn, Schumann, Brahms, Dvorak, Bartok, Liszt, Prokofiev, Chopin. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

ANDREW BOLOTOWSKY, transverse flute, with violinists Gabriela Klassen and Elizabeth Koyama, cellist Daniele Doctorow. Naudot, Telemann, Sammartini, Vivaldi. Federal Hall, 26 Wall St., at 12:30. Free.

JUILLIARD CONCERTS IN THE GARDEN—The Amy Kim Trio. Works of Bach, Telemann, Haydn. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

AN EVENING OF NEW JAZZ—Composer Ken Simon, with instrumentalists. New York Public Library, Jefferson Market branch, Sixth Ave. and 10th St., at 6:30. Free.

THE KLEZMATICS—Yiddish klezmer music. Brooklyn Center Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222), at 2. $10.

TODD PALMER, clarinetist/**CAROL ARCHER** pianist. Works of Weber, Reger, Debussy, Lutoslawski. Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Pl. (718-622-3300), at 8. $8.

ST. PATRICK'S DAY PROGRAM—Costumed members of the Transit Police Pipes & Drums ensemble. New York Transit Museum, Boerum Pl. and Schermerhorn St., Brooklyn (718-330-3063), at 10:30 a.m.; $2.

Thursday, March 14

NEW YORK PHILHARMONIC, Paavo Berglund conductor; pianist Horacio Gutierrez. Mozart's Symphony No. 32, "Italian Overture"; Prokofiev's Piano Concerto No. 2; Beethoven's Symphony No. 2. Avery Fisher Hall at 8. $10–$43.

ISRAEL PHILHARMONIC ORCHESTRA, Zubin Mehta conductor. Mahler's Symphony No. 9. Carnegie Hall at 8. $15–$70.

A FESTIVAL OF FRENCH KEYBOARD ART—Pianists Georges Pludermacher, Michael Levinas, Jean-Claude Pennetier. Works by Ohana, Boulez, Xenakis, Boucourechliev, Levinas (world premiere), Risset (world premiere). Alice Tully Hall at 8. $12, $20.

ISAAC STERN, violinist, in celebration of his 70th birthday. Metropolitan Musuem at 8. Sold out.

E. JEROME MALRY, pianist. Bach, Granados, Scriabin, Rachmaninoff. Benefit for Frank Silvera Writers Workshop in Harlem. Weill Recital Hall at 8. $25.

SOUNDS OF SWING—Buddy Tate, Phil Bodner, Panama Francis, Derek Smith, Roy Gerson Septet. Pace Downtown Theater, 3 Spruce St. between Park Row and Gold St. (346-1715), at 8. $12.

"YOU'RE GONNA LOVE TOMORROW"—See 3/13.

GUILD OF COMPOSERS—Music Mobile Ensemble, organist Pascal Ianco. Music by Ortiz, Martino, Monod, Carter, Diamond, Kreiger. St. Michael's Church, 225 W. 99th St., at 8. $10.

HALE SMITH, composer. "Village Variations." Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

RUTH EHRLICH, violinist/**MARCIA ECKERT,** pianist. Music of Boulanger, Bacewicz, Tailleferre. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

CONCERT OF JAZZ—Johnny Carisi, Paul Green, Al Harewood, Dick Katz, Ken Peplowski. Brooklyn Law School, third-floor Student Lounge, 250 Joralemon St. (718-522-4989), at 7. $10.

BARGEMUSIC—Violinists Ik-Hwan Bae, Nai-Yuan Hu; pianist Mihae Lee. Leclair, Spohr, Prokofiev, Sarasate, Martinu, Bartok, Moszkowski. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, March 15

CINCINNATI SYMPHONY ORCHESTRA, Jesus Lopez-Cobos conductor; soprano Edith Wiens, mezzo-soprano Florence Quivar, tenor John Aler, baritone Benjamin Luxon. the May Festival Chorus. Mendelssohn's *Elijah.* Carnegie Hall at 8. $12–$45.

MITSUKO UCHIDA, pianist. First of five recitals devoted to the complete piano sonatas of Mozart. Tonight: Sonatas K. 283, K. 333, K. 280, K. 284. Alice Tully Hall at 8. $22.

MICHALA PETRI, recorder/**CAVANI STRING QUARTET,** with harpsichordist Edward Brewer. Music by Malcolm Arnold (world premiere), Sammartini, Tchaikovsky, Vivaldi. Weill Recital Hall at 8. $18.

IVAN MORAVEC, pianist. Works by Beethoven, Debussy. Metropolitan Museum at 8. $15.

NEW YORK PHILHARMONIC—See 3/14.

DIZZY GILLESPIE, EARTHA KITT, MONGO SANTAMARIA, JAY HOGGARD QUARTET—Apollo Theater, 253 W. 125th St. (749-5838), at 7 and 11. $17.50–$32.50.

JOSE JOSE—Beacon Theater, Broadway and 74th St. (496-7070), at 8. $30, $35.

WOMEN IN SONG—For National Women's History Month. "African Traditions": Thokoza with Thuli Dumakude, Women of the Calabash. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

MUSIC FROM PUERTO RICO—Conjunto Melodia Tropical. "A World of Musical Instruments in Performance." Metropolitan Museum, Rockefeller Wing, at 7. Free, with museum admission.

PHYLLIS HOPPER, bassoonist, with pianist Alfred Rizzo. Music of Bach, Vivaldi, Mendelssohn, Villa-Lobos, Boutry. Manhattan School of Music, Broadwy and 122nd St., at 8. Free.

"YOU'RE GONNA LOVE TOMORROW"—See 3/13.

MARK MORGANELLI, flugelhorn and trumpet/**VIC JURIS,** guitarist. Yamaha Communication Center Show Room, 142 W. 57th St., at 1:30. Free.

Saturday, March 16

MUSICA SACRA, Richard Westenburg conductor; violinist Raymond Gniewek, violist Sue Pray, oboist Ronald Roseman, pianist-organist Kenneth Bowen. Reger's *Drei Chore;* Bernard Rands's *Canti d'Amor* (world premiere); works and arrangements by Ward Swingle. Alice Tully Hall at 8. $15–$23.

NEW YORK CHAMBER SYMPHONY, Paul Sacher conductor; violinist Gil Shaham. Stravinsky's Concerto in D for Strings; Mozart's Violin Concerto in D, K. 218; Bartok's "Music for Strings, Percussion, and Celeste." 92nd Street Y at 8. $25, $30.

CINCINNATI POPS, Erich Kunzel conductor; Cab Calloway guest artist. "A Hollywood Spectacular": music by Weill, Gershwin, Arlen, Primrose, Calloway. Carnegie Hall at 8. $12–$45.

A FESTIVAL OF FRENCH KEYBOARD ART—See 3/14. Today at 2: the three pianists each play Beethoven's Sonata No. 29, "Hammerklavier"; Mr. Pennetier will perform his version on an 1855 Broadwood piano.

DAVID TANENBAUM, guitarist. Works of Davies (N.Y. premiere), Gubaidulina (N.Y. premiere), Luis Milan, Bach, Henze, Harrison, Albeniz. Merkin Concert Hall at 8. $15.

PAUL SIMON—Madison Square Garden at 8. $27.50.

NEW YORK PHILHARMONIC—See 3/14.

DAVID WOLF, violinist (N.Y. debut), with pianist Helene Jeanney. Music by Schubert, Bartok, Ysaye, Corigliano. Weill Recital Hall at 5:30. $10.

GUARNERI STRING QUARTET, with clarinetist Charles Neidich. Beethoven, Szymanowski, Mozart. Metropolitan Museum at 8. Stage seats only; $18.

WALL TO WALL DUKE ELLINGTON—A day-long "retrospective," 11 a.m.–11 p.m. Performers including Mercer Ellington and the Duke Ellington Orchestra at 8:30 p.m.; Julie Wilson and Billy Roy, at 7:30; Bobby Short, at 4; many more. Symphony Space. Free.

CHINA INSTITUTE SPRING CONCERT—Fei-Ping Hsu, pianist; Lucia Lin, violinist. Works of Chopin, Ravel, Prokofiev, Bright Sheng, An-Lun Huang. Weill Recital Hall at 2. $15, $20 (744-8181).

NEVARD SHADAREVIAN, violinist, with pianist Jonathan Feldman. Works by Faure, Komitas, others. Weill Recital Hall at 8:30. $15, proceeds to orphans of the Armenian earthquake.

STONEWALL CHORALE, Bill Pflugradt director, with the Lesbian and Gay Male Chorus of Washington, D.C., Mark Bowman director. Each group performs alone, and together they perform as a 125-voice chorus. Music by Barber, Brahms, Vaughan Williams, and selections from "Sing a New Day." Cooper Union Great Hall, Third Ave. at 7th St. (608-4504), at 8. $13.50.

DOWNTOWN MUSIC, Mimi Stern-Wolfe director-pianist; baritone Kevin Deas, Mary Rowell and Jambermusic, saxophonist Paul Cohen, violinist Galina Heifetz, cellist Eugene Briskin. "Feedback: Pop, Jazz, and Romantic Influences on Composers." Works by Michael Sahl (world premiere), Robert Baksa (N.Y. premiere), Erwin Schulhoff, Smetana. Greenwich House, 27 Barrow St. (477-1594), at 8. $10.

I CANTORI DI NEW YORK, Mark Shapiro guest conductor. Bernstein's *Missa Brevis;* Britten's *Rejoice in the Lamb;* Durufle's *Requiem.* St. Ignatius Episcopal Church, 552 West End Ave. at 87th St. (718-522-4269), at 8. $12.

WOMEN IN SONG—See 3/15. "Latin American Folkloric Traditions," with Suni Paz and Maria Olga Pineros.

JOSE JOSE—See 3/15.

DANILO PEREZ, with bassist John Lockwood, drummer Jorge Rossi. "Jazz at the Cathedral: Piano Plus . . ." St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $5.

DAVID CHRISTENSEN, cellist/**AUDREY AXIN,** pianist. Works of Schuller, Crumb, Brahms. Trinity School, 139 W. 91st St., at 8. Free.

FULL MIRAGE BAND/RAPHAEL SANDERSD—With guests Farouk Jones, Jameel Moondoc. Afro-Latin sounds. Judson Memorial Church, 55 Washington Square South, at 8:30. Free.

"YOU'RE GONNA LOVE TOMORROW"—See 3/13. Today at 2 and 8. Note: 8 p.m., $30, includes a reception.

LINDA KUNDELL, soprano, with pianist Ronald Capon. Music by Brahms, Copland, Bernstein, Mozart, Tchaikovsky, Rachmaninoff, Bizet, Verdi. Lincoln Center Library at 2:30. Free.

MARTIN SODERBERG, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

DEBORAH KISZLEY, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ATLANTA SYMPHONY ORCHESTRA, Yoel Levi conductor. Barber's Overture "The School for Scandal"; Mozart's Piano Concerto No. 20 in d; Prokofiev's Symphony No. 5. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 8:30. $26-$30.

MARCUS ROBERTS, jazz pianist, in solo concert. Arts at St. Ann's, Clinton and Montague Sts., Brooklyn Heights (718-858-2424), at 8. $12, $18.

Sunday, March 17

ATLANTA SYMPHONY ORCHESTRA AND CHORUS, Yoel Levi conductor; soprano Hei-Kyung Hong, mezzo-soprano Janice Taylor. Mahler's Symphony No. 2, "Resurrection." Avery Fisher Hall at 3. $13-$25.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists include pianists John Browning, Charles Wadsworth. Schumann's Andante and Variations; Ravel's Piano Trio in a; Barber's *Souvenirs* for Piano, Four-hands; Mozart's Divertimento K. 287. Alice Tully Hall at 5. $20.

THE CHIEFTAINS/JAMES GALWAY, flutist. Music for St. Patrick's Day. Carnegie Hall at 7:30. $12-$45.

BENEFIT FOR SHAARE ZEDEK HOSPITAL, in Jerusalem. Brooklyn Philharmonic Orchestra, Paul Lustig Dunkel conductor; cellist Misha Quint. Beethoven's Overture "The Creatures of Prometheus"; Haydn's Cello Concerto in C; Tchaikovsky's "Variations on a Rococo Theme"; Mozart's Symphony No. 40. Avery Fisher Hall at 7:30. $7.50-$70 (354-8801).

NEW SOUNDS ST. PATRICK'S DAY SPECIAL—Contemporary and traditional music for the day. The Horse Flies, Rare Air, Pat Kilbride. Broadcast on WNYC, John Schaefer host. Merkin Concert Hall at 3. $15.

WESTERN WIND VOCAL ENSEMBLE—"The Passover Story," narrated by Jerry Stiller; with Stephen Silverstein, kaval, recorders, clarinet, percussion; Mary Rowell, violinist; Jonathan Stock, bassist. Holiday songs and stories. Merkin Concert Hall at 7. $15.

NEW YORK CHAMBER SYMPHONY—See 3/16. Today at 3.

NEW SCHOOL CONCERTS—Violinists Alexander Schneider, Isidore Cohen; violist Steven Tenenbom, cellist Laurence Lesser; Schuyler Chapin narrator. Haydn's *Seven Last Words of Christ.* New School, 66 W. 12th St. (741-5689), at 2. $5.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor; violinist Colin Jacobsen. Overture to Weber's *Der Freischutz;* Wieniawski's Violin Concerto No. 2; Brahms's Symphony No. 3. Washington Irving High School, Irving Pl. and 17th St., at 3. $7.

JAPANESE AMERICAN ASSOCIATION CONCERT—Winners in stringed-intrument competition. Weill Recital Hall at 5:30 and 8:30. $10.

CHORAL SYMPHONY SOCIETY, David Labovitz conductor; keyboardists Walter Hilse, Sanford Benenson. Works of Gideon, Barber, Bartok, Janacek, Bruckner, Brahms. Christ and St. Stephen's Church, 120 W. 69th St., at 7:30. $7.

CHURCH CHOIR AND SOLOISTS, David Shuler conductor/**FAIRFIELD PERIOD INSTRUMENT ORCHESTRA,** Thomas Crawford director; harpsichordist Dongsok Shin. Schutz's *German Requiem;* Bach's "Brandenburg" Concerto No. 5; C.P.E. Bach's Symphony No. 3. Church of St. Luke in the Fields, Hudson and Grove Sts. (924-0562), at 4. $15.

BENJAMIN VERDERY AND FRIENDS—The guitarist, with cellist Christopher Finkel, flutist Keith Underwood, bassist Harvie Swartz, guitarist Frederic Hand, soprano Cheryl Bensman Rowe, percussionist Guy Dedell, oboist Vicki Bodner, Rhythm Exchange percussion ensemble. Music by Leisner, Harrison, Newman, Asia, Verdery. St. John the Divine, Great Loft, Amsterdam Ave. and 112th St., at 3. Donation.

PRINCETON SINGERS, John Bertalot conductor. Unaccompanied sacred music of Lassus, Gesualdo, Holst, Taverner, Leighton; also works of Parry, Vaughan Williams, Britten. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 4. $5.

CHURCH CHOIR AND SOLOISTS, Kenneth Dake conductor. Works by Copland, Barber, Rorem, Friedell, Billings, along with Lenten readings. St. George's Church, 16th St. east of Third Ave. (475-0830), at 4. Offering, to benefit the church's music program.

ARIOSO TRIO—Beethoven's Trio in G, Op. 1, No. 2; Trio in B flat, "Archduke." Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. Free.

CALVARY CHAMBER ORCHESTRA, D. Ray McClellan conductor; soprano Myra Merritt, violinist Charles Rex. Warlock, Bruch, Finzi, and spirituals. Calvary Baptist Church, 123 W. 57th St., at 3. Free.

MUSIC OF BURMA—U Win Maung, Daw Lily Kya Nyunt, Kit Young. Music and dance of Burma. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. (545-7536), at 2:30. $10.

BARBARA MORT, pianist. Works of Haydn, Mozart, Chopin, Debussy, Chabrier. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

BACH VESPERS—Holy Trinity Choir, Frederick Grimes director; organist Nancianne Parrella. A cappella choral music for Lent, by Schutz, Bach; organ music of Bach. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

JOSEPH C. DAVIS, carillonneur. Music for St. Patrick's Day. Riverside Church, the Drive at 122nd St. (222-5900), at 3. Free.

ST. PETER'S CHURCH—At 5, Jazz Vespers, with L.D. Frazier & Friends; offering. At 7, the Nancie Banks Orchestra; $10. Lexington Ave. and 54th St.

WOODHILL PLAYERS—Chamber music by Vivaldi, Debussy, Stringfield, Muczynski, Saint-Saens, Mozart, Schwendinger, Haydn–van Leeuwen. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

"YOU'RE GONNA LOVE TOMORROW"—See 3/13. At 3.

JOHN ABDENOUR, organist. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

MUSIC BY JEROME KERN—Six performers. Metropolitan-Duane Church, Seventh Ave. at 13th St., at 3. Free, or $5 donation.

KEN SIMON TRIO—Neww jazz. Kampo Cultural Center, 31 Bond St. (228-3063), at 7:30. $7.

SHALOM! ISRAEL POPS ORCHESTRA, Michael Isaacson conductor; folksinger Theodore Bikel. Israeli, Yiddish, and American-Jewish music arranged for symphony orchestra by Isaacson; also vocal selections. Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222), at 7. $15-$25.

RIDGE STRING QUARTET—Beethoven's Quartet Op. 59, No. 3, "Razumovsky"; Dvorak's String Quintet Op. 77. Lafayette Avenue Presbyterian Church, at S. Oxford St. (718-625-7515), at 3:30. $12.

WAVE HILL TRIO—Works by Haydn, Turina, Persichetti, Mendelssohn. Wave Hill, W. 249th St. and Independence Ave., Bronx (549-3200), at 3. $10, including grounds admission.

ALBERT EINSTEIN SYMPHONY ORCHESTRA, Stephen Moshman conductor; violinist Galina Heifetz. Handel's Suite From *Water Music;* Haydn's Symphony No. 95; Tchaikovsky's Violin Concerto in D, Op. 35. Forchheimer Building, Albert Einstein College of Medicine, 1300 Morris Park Ave., Bronx, at 3. Free.

JERRY O'SULLIVAN AND FRIENDS—Music for St. Patrick's Day on the Uilleann pipes. "New Prospects" at Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn (718-788-0055), at 3. $5.

PATRICIA BRADY-DANZIG, singer, with Irish songs for St. Patrick's Day. BACA program, Brooklyn Museum, Eastern Pkwy., at 2. Free, with museum admission.

BARGEMUSIC—See 3/14. Today at 4.

Monday, March 18

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; violinist Anne-Sophie Mutter. Works by Tchaikovsky, Elgar, and the world premiere of a Carnegie Hall–centennial commission: Rands's *Ceremonial for Orchestra.* Carnegie Hall at 8. Tickets at box office.

VLADIMIR VIARDO, pianist. "Masterpieces of Russian Keyboard Literature": works of Tchaikovsky, Balakirev, Myaskovsky (U.S. premiere), Ryabov (world premieres). Alice Tully Hall at 8. $15.

CHARLES LIBOVE, violinist/**NINA LUGOVOY,** pianist. Works of Ives, Beethoven, Gershwin-Heifetz, Christian Siding, Claus Ogermann (world premiere). Merkin Concert Hall at 8. $12.

ROSEMARY GLYDE, violist, with pianist Diana Kacso. Bach: Unaccompanied Suites for Cello (transcribed) and Gamba Sonatas. Weill Recital Hall at 8. $10.

GUY YARDEN—*Fumes,* "a musical foray that vacillates between barrage and meditation." Bands on the Run at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

STUART SHERMAN—His "Sixteenth Spectacle (A Musical)"; solos and duos with guest performers. Music by Rodgers and Hart, Coward, Arlen, Gilbert and Sullivan, others. The Club at La MaMa E.T.C., 74A E. 4th St. (475-7710), at 8. $10.

JAMES R. SCHLEFER, flutist/**BRADLEY E. CHASE,** bassoonist/**TIMOTHY SMITH,** harpsichordist. Bach birthday-week program. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

ZUSAAN KALI FASTEAU, multi-instrumentalist. New jazz. Donnell Library, 20 W. 53rd St., at 2:30. Free.

DAVE GOLDMAN, singer-guitarist. International folk and pop music. Department of Cultural Affairs, Mark Goodson Theater, 2 Columbus Circle, at 12:30. Free.

Tuesday, March 19

SCOTTISH CHAMBER ORCHESTRA, Jukka-Pekka Saraste conductor; guitarist Christopher Parkening. Stravinsky's *Dumbarton Oaks* Concerto; Rodrigo's *Concierto de Aranjuez;* Beethoven's Symphony No. 2. Carnegie Hall at 8. $9-$35.

JUILLIARD STRING QUARTET—Mozart's Quartet in E flat, K. 171; Carter's Quartet No. 2; Beethoven Quartet No. 13 and *Grosse Fuge.* Juilliard Theater, 155 W. 65th St., at 8. Free; tickets required (874-7515).

SHANGHAI QUARTET, with pianist Peter Frankl. Mozart's Piano Concertos K. 413, K. 414, K. 415 (transcribed). 92nd Street Y at 8. $10, $12.50.

DENNIS KOSTER, guitarist. Zyman, Beethoven, Schumann, and flamenco. Merkin Concert Hall at 8. $15.

CHAMBER MUSIC SOCIETY—See 3/17. Tonight at 7:30.

NEW YORK PHILHARMONIC—See 3/14. Tonight at 7:30.

AVIVA PLAYERS, Mira J. Spektor director and mezzo-soprano. "A Concert of Women Composers in Honor of Women's History Month." Pianist-conductor

Mara Waldman, soprano Elaine Malbin, baritone Lawrence Chelsi, pianist Dorothy Indenbaum, violinist Joan Capra, cellist Dorothy Lawson. Mendelssohn, Howe, Beach, Spektor, de Kennessey. Kosciusko Foundation, 15 E. 65th St. (362-2277), at 8. $8.

ST. THOMAS CHOIR, Gerre Hancock choirmaster-organist; tenor Mark Bleeke, countertenor Peter Becker, baritone Nathaniel Watson, and Trebles of the choir. "Four Great Britons": Walton's *The Twelve;* Finzi's *Lo, the Full Final Sacrifice;* Britten's *Rejoice in the Lamb;* Holst's *The Hymn of Jesus.* St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 7:30. $15, $25.

PACE UNIVERSITY CHORUS, Salvatore Macari conductor; works by Bach, Palestrina, Faure, Purcell, Lasso/ **RAFAELLE DISCANNO,** pianist; music by Scarlatti, Clemente, Respighi, Dirocco (world premiere). Pace Downtown Theater, Pace University Plaza (346-1715), at 8. $5.

RICHARD WYTON, transverse flute, with harpsichordist Timothy Smith, Baroque-cellist Arthur Fiacco. Bach, Braun, Geminiani. St. Bartholomew's Church Chapel, Park Ave. and 50th St. (751-1616), at 6. $5.

PERFORMANCE ON 42ND—See 3/13. Tonight: Carol Emanuel, Zeena Parkins, "new-music" harpist-improvisors, with vocalist Shelley Hirsch, Christian Marclay on turntables, percussionist Ikue Mori.

MARK BANI, organist. Program for Bach birthday week. Trinity Church, Broadway at Wall St., at 1. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 3/11 at 8: Mozart's *Le Nozze di Figaro,* Conlon conducting; Te Kanawa, McLaughlin, Von Stade, Hynninen, Ramey. 3/12 at 7:30: Strauss's *Der Rosenkavalier,* Kout conducting; Gessendorf, Ziegler, Kilduff, Olsen, Meredith, Haugland. 3/13 at 8: Janacek's *Katya Kabanova,* Mackerras conducting; Benackova, Rysanek, Quittmeyer, Ochman, Glassman, Straka, Haugland. 3/14 at 6:30: Wagner's *Parsifal,* Levine conducting; Norman, Domingo, Wlaschiha, Mazura, Lloyd, Plishka; premiere of new production by Otto Schenk, sets and projections by Gunther Schneider-Siemssen, costumes by Rolf Langenfass, lighting by Gil Wechsler. 3/15 at 7:30: *Der Rosenkavalier;* same as 3/12, except Troyanos for Ziegler, Korn for Haugland. 3/16 at 1:30: *Katya Kabanova;* same as 3/13 (broadcast, WQXR). 3/16 at 8: Mozart's *Le Nozze di Figaro,* Conlon conducting; Lott, McLaughlin, Von Stade, Schmidt, Ramey. 3/18, 6:30: *Parsifal.*

Other

PARIDE ED ELENA, by Gluck, with libretto by Raniero de Calzabigi. Mannes Opera Ensemble, with orchestra and chorus; Will Crutchfield conducting a semi-staged concert version. Mannes College of Music, 150 W. 85th St. (580-0210). 3/17 at 3, 3/19 at 8. Free.

LAKME, by Delibes. Theodore Sieh Opera production. Martin Luther King High School, 122 Amsterdam Ave., "behind" Lincoln Center. 3/16, 23 at 7:30; 3/17, 24 at 2:30. $16.

I DUE FOSCARI, by Verdi. New production by the Amato Opera, Anthony Amato artistic director. 319 Bowery at 2nd St. (228-8200). 3/15, 16, 23, at 7:30; 3/24 at 2:30. $15.

TOSCA, by Puccini. Henry Street Settlement Music School Opera Production Group. Staged performance, with orchestra, Francesco Santelli conductor. Harry De Jur Playhouse, 466 Grand St. (598-0400). 3/16 at 7; 3/17 at 3. $10.

THE ZOO, by Gilbert and Sullivan. A one-act opera, performed as part of an open meeting of the Gilbert & Sullivan Society. CAMI Hall, 165 W. 57th St. (718-259-6431). 3/15 at 8. Free.

DANCE

Joffrey Ballet

NEW YORK STATE THEATER—Through 3/17. Tickets, $6–$46. 3/12 at 8: *Romeo and Juliet.* 3/13 at 8: *Empyrean Dances, Lila, Tarantella, Suite Saint-Saens.* 3/14 at 8: *Postcards, Lila, L'Air d'Esprit, Trinity.* 3/15 at 8: *Les Noces, L'Apres-midi d'un Faune, Le Sacre du Printemps.* 3/16 at 2: *Postcards, Round of Angels, L'Air d'Esprit, Trinity.* 3/16 at 8: *Empyrean Dances, Runaway Train, Panoramagram, The Green Table.* 3/17 at 2: *Empyrean Dances, Runaway Train, Panoramagram, Suite Saint-Saens.* 3/17 at 7:30: same as 3/16 at 2.

Merce Cunningham Dance Company

CITY CENTER—3/12–24. Tickets, $15–$38. 3/12 at 7:30: *Cargo X, Exchange, Pictures.* 3/13 at 8: *August Pace; Neighbors* (world premiere), to music of Takehisa Kosugi; *Fabrications.* 3/14 at 8: *Field and Figures, Quartet, Inventions.* 3/15 at 8: *Polarity, August Pace, Fabrications.* 3/16 at 2: *Polarity, Neighbors, Inventions.* 3/16 at 8: *Field and Figures, Quartet, Inventions.* 3/17 at 3: *Inventions, Neighbors, Exchange.* 3/19 at 8: *Polarity, Trackers* (world premiere), *Cargo X.*

Margaret Jenkins Dance Company

JOYCE THEATER—3/12–17. Tickets, $20. Program includes two New York premieres: *Age of Unrest,* to a score by Paul Dresher, and *Woman Window Square,* "a multimedia whodunit," with text and score by Rinde Eckert. 3/12–16 at 8; 3/17 at 2.

Dances Patrelle

FLORENCE GOULD HALL—Tickets, $27.50. Guest artists: Medhi Bahiri, Judith Fugate, Cynthia Gregory, Donald Williams. New works: *Red/Ellington, Scottish Fantasy,Black Forest Carousel.* French Institute/Alliance Francaise, 55 E. 59th St. (355-6160). 3/14, 15, 16 at 8. $27.50.

Other

ANNE HAMMEL/CARLO ADINOLFI—Dance and performance works by each. Dia Center for the Arts, 155 Mercer St. (718-856-0387). 3/14, 15 at 8. $10.

CHARLES MOORE DANCE THEATRE—*Traces, an American Journey*—"history of black dance and music from slavery through the '40s." BAM, 30 Lafayette Ave. (212-307-7171), Brooklyn. 3/17 at 3. $14.

DANCE & FILM—Collaborative work by dancer-choreographer Lorn MacDougal and filmmaker-composer-dancer Alain Le Razer. Merce Cunningham Studio, 55 Bethune St. (475-2330). 3/14, 15, 16 at 9. $10.

DIANE JACOBOWITZ DANCE THEATER—World premiere of *Operation Dance,* an evening-length multimedia musical. St. Mark's Church, Second Ave. and 10th St. (718-622-1810). 3/14, 15, 16 at 8; 3/17 at 7. $10.

EMILY SCHOTTLAND—"What Should We Name the Baby?"—an evening of old and new works. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/14, 15, 16 at 8; 3/17 at 3. $12.

FALL DOWN, SPRING UP—Choreography by several. Dance Space Inc., 622 Broadway between Bleecker–Houston Sts. (777-8067). 3/16, 17 at 8. $10.

FEET BRUSHES & BREATH—Stackmotion series. Anita Gonzalez and Kimberly Bush, with *A Colored (Cullud) Collage,* a collaboration. Mulberry Street Theater, 70 Mulberry St. (349-0126). 3/14, 15, 16 at 8. $10.

LO LAN DANCE COMPANY—Jessie Fan Ko and Du-Yee Chang's *Four Murals, One Mind.* Marymount Manhattan, 221 E. 71st St. (431-9740). 3/15, 16 at 8. $10.

LOUINES LOUINIS HAITIAN DANCE THEATRE—Countee Cullen Library, 104 W. 136th St. 3/16 at 2. Free.

MARCH IN MOTION—Festival at The Kitchen. This weekend: 3/14 at 8:45, **Lance Gries;** *(Stain) The Eleventh Hour,* a solo. 3/15, 16 at 8:30; 3/17 at 3, **Group Show.** 512 W. 19th St. (255-5793). $12.

PEGGY SPINA TAP COMPANY—"Tap Outing"—three premieres; also other works. Spina Loft, 115 Prince St. (674-8885). 3/16, 17, 23, 24 at 8. $13.

POPO AND THE GO-GO BOYS—*Spiritflesh,* a world premiere. La MaMa's Annex Theater, 74A E. 4th St. (475-2473). 3/14–17 at 7:30. $12.

SPOKE THE HUB DANCING—New work by Elise Long. LMCC program at Continental Insurance Atrium, 180 Maiden Lane at Front St. 3/13 at 12:15. Free.

WOODPECKERS TAP DANCE CENTER—3/15 at 8:30: **An Evening of New Tap Choreography,** with several performers; $8. 3/16 at 8: **Brenda Bufalino and Amy Duncan;** tap, jazz, monologues, and vocals; $10. 170 Mercer St. between Houston and Prince Sts.

SOLUTIONS TO LAST WEEK'S PUZZLES

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RESTAURANT DIRECTORY

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E) AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M) AE, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E) AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M) AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I) AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M) AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M) AE,DC,MC,V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M) AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Through 3/15: Annual lobster dinner festival. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I) AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I) AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M) AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I) AE, CB, DC, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(I–M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

ORFEO—18 Second Ave, at 1st St. (673-2135). Casual. New American. Spcls: antelope fillet, steamed salmon with caviar, vegetarian delight-steamed vegetable plate. Res. sug. Open Wed.–Thu. 5:30–11, Fri.–Sun. to 1 a.m. Sun. Br 12:30–4:30. Classical music Wed.–Sun. Closed Mon.–Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: lobster combination, veal funghetto, linguine buccaniera. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: capellini primavera, pollo Society, pesca spada alla griglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 1 a.m., Sun. to 10. Private parties for 75–200. Ent. Mon.–Thu. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO—58 E. 34th St. (689-1019). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MARTY'S CHICAGO BAR-B-Q, at CALIBAN'S—360 Third Ave., bet. 26th–27th Sts. (689-5155). Casual. American. Spcls: spareribs with black coffee bar-b-q sauce, rigatoni al pomodoro, sliced lamb with lemon and garlic. Res. sug. D only Tue.–Thu. 6–11, Fri.–Sat. 6–11:30. Jazz Wed.–Sat. Closed Sun.–Mon. **(I–M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'aglio ed erb, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon.—Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. French. Spcls: warm scallop salad with basil dressing, cassoulet, sauteed venison with grape sauce, grilled duck breast with vanilla sabayon. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Br Sat. 11 a.m.–2, champagne buffet br. Sun. 11:30 a.m.–3. D daily 6–10:30. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836).

Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ LOUIS—1016 Second Ave., bet 53rd and 54th Sts. (752-1400). Dress opt. French. Spcls: roast chicken, roasted wild mushrooms, garlic potato pie, fruit pie. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.—Sat. 6–midnight, Sun. 5–10. **(M-E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas with bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11 a.m.–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E). Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10. Pre-theater D 4:30–6:30. Discount D parking. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce, fresh oysters and New England Ipswich clams. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49 St. (977-9000). Casual. American bistro. Spcls: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish-mustard sauce. Res. sug. L Mon.–Sat. 11:30–4:30. D Mon.–Sat. 5–midnight, Sun. noon–8. Pre-fixe D 5–7:30. Private parties for 100. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, PAD Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DISH OF SALT—133 W. 47th St. (921-4242). Dress opt. Cantonese–Hong Kong style. Spcls: Peking duck (no advance notice), steak kew, seafood king in the basket. Res. nec. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–midnight. Private parties for 50–400. Pianist Mon.–Sat. Closed Sun. **(M)** **AE, DC.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150–300. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre fixe D. Private parties for 100–125. Free D. parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Prix fixe D Tue.–Sat. 8–10. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

POMAIRE—371 W. 46th St. (956-3055). Casual. Chilean. Spcls: pastel di choclo, cazuela de ave, sopa marenere. Res. sug. L Tue.–Fri. noon–6. D Tue.–Thu. 6–10, Fri.–Sat. to midnight, Sun. 2–10. Ent. Fri.–Sat. from 9. Closed Mon. **(I–M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MICKEY MANTLE'S—42 Central Park South (688-7777). Casual. American. Spcls: chicken fried steak, wild mushroom ravioli, roasted herb chicken. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. till 11. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.-Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

AL BACIO—245 E. 84th St. (744-9343). Casual. Italian. Spcls: osso buco, penne with artichokes, baby rack of lamb with rosemary and garlic, swordfish with tomato, capers and olives. Res. sug. D Mon.–Sat. 6–11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with salsa, fajitas, stampede platter including nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.—Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L Mon.– Fri. noon–3. D Mon.–Sat. 6–11. Private parties 16–20. Closed Sun. **(M)** **AE, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

PRIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

COLUMBUS—201 Columbus Ave., at 69th St.(799-8090) Casual. American. Spcls: blackened swordfish, chicken Joanne, salmon with brandy sauce. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4. D daily 5–2 a.m. Pre-fixe D Mon.–Fri. 5–7:30. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

THE LATE SHOW—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). Casual. American-grill. Spcls: coconut shrimp with orange hoeny mustard sauce, grilled 16-oz. porterhouse steak, warmed grilled chicken breast over Caesars salad. No res. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D Mon.–Thu. 5–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. to 1 a.m. **(M)** **AE, DC, MC, V.**

OIRET—474 Columbus Ave., bet. 82nd–83rd Sts. (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

UPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on caesars salad, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

ARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

BALTIJA—86-21 114th St., Richmond Hill (718–846-5900). Casual. Lithuanian-continental. Spcls: kugelis (Lithuanian potato pie), koldunai (pasta packets filled with meat, mushroom or cheese), pork roast with horseradish-dill sauce. Res. sug. L and D Wed.–Sat. 11:30 a.m.–10, Sun. to 8. Br Sun. 11:30–4. Dancing Fri. at 10. Free parking. Closed Mon.–Tue. **(I)** **AE.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

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OTHER EVENTS

COMPILED BY GIA KOURLAS

PARADE—Marchers will kick off New York's 230th **St. Patrick's Day Parade** on 3/16 at 11 a.m. on Fifth Ave. at 44th St. The parade will travel north to 86th St., then east to Third Ave.

ANNUAL FLOWER SHOW— The Horticultural Society of New York (757-0915) presents the **1991 New York Flower Show,** until 3/17 at Pier 92, at 55th St. and the Hudson River. Hours are 10 a.m.–8 p.m. on weekdays and 10 a.m.–6 p.m. on weekends. Tickets are $8 weekdays and $10 weekends.

ANTIQUES, FAIRS, MARKETS—The Empire State Crafts Alliance will provide an opportunity for collectors to purchase the latest works of New York artisans in the annual **Collect New York** benefit auction on 3/13 at the Fabbri Mansion, 7 E. 95th St., from 5:30 to 8 p.m. $75. . .P.S. 41 will hold its 4th annual art auction on 3/15 at the Art Directors Club, 250 Park Ave., at 8 p.m. Preview on 3/14 and 3/15 from 9 a.m.–5 p.m. Proceeds fund the school's art and music programs. $5. . .The American Arts & Crafts Alliance (866-2239) will kick off the **Spring Crafts Market** on 3/15–17 and 3/22–24 at Columbia University's Ferris Booth Hall, 115th St. and Broadway. Each weekend hosts more than 120 exhibits, with crafts ranging in price from $5 to $5,000. Hours: Fri., 2–8 p.m., Sat., 11 a.m.–7 p.m., and Sun., 11 a.m.–6 p.m. $5.

BENEFITS—Blythe Danner will read Edith Wharton's works and letters on 3/14 at the House of the Redeemer, 7 E. 95th St., beginning with a 6 p.m. reception. The reading benefits the Edith Wharton Restoration, Inc. $500, $250, $125, $85. . .Classic Stage Company (677-4210), a non-profit theater devoted to innovative productions of classical works, presents **Dance With the Stars** on 3/18 at 6:30 p.m. at Reins, 511 Lexington Ave. at 48th St. Dancers to include Elizabeth McGovern, Peter Reigert, and Jean Stapleton. $150, $100. . .Robert Townsend and the stars of his new film, *The Five Heartbeats,* will challenge WRKS-FM deejays and members of the New York Giants to a benefit basketball game for children with cancer and blood diseases. $5. . .Hackers, Hitters, & Hoops, 123 W. 18th St., will present **Hacker's Olympics** (268-7790) on 3/16 in three sessions: noon–3 p.m., 4–7 p.m., and 8 p.m.–midnight. Proceeds will benefit Special Olympics. $40, $35, $20, $15.

WOMEN'S HISTORY MONTH—NYU will present **Movers and Shakers—Women Workers for Social Change,** an exhibit focusing on individual women reformers, radicals, and revolutionaries and their contributions to radical and labor movements, on 3/15 at the Tamiment Library/Robert F. Wagner Labor Archives (998-6832), 70 Washington Square South, 10th floor. Hours are 10 a.m.–9 p.m. on Mon. and Thurs., 10 a.m.–5:45 p.m. Tues. through Fri., and 10 a.m.–5 p.m. on Sat. Runs through April 15. Free. . .A poetry reading at the Harlem School of the Arts, 645 St. Nicholas Ave., between 141st and 145th Sts., will feature writers and poets Rashidah Ismaili, Fatisha, Sarah E. Wright, Phelonise Willie, and filmmaker Kathie Sandler. Part of the **James Baldwin Literature and Music Series,** the reading begins at 3 p.m. on 3/17 (926-4100) $10, students/seniors $6. . .The Bronx County Historical Society will offer a lecture by professor Bonnie S. Anderson titled **A History of Their Own: Writing Women Into History** on 3/16 at 2 p.m. at Belmont Library, 610 E. 186th St. Free. . . Ruby Dee, writer and star of *Zora Is My Name* and in Spike Lee's *Do the Right Thing,* leads a discussion about the educational issues crucial to the advancement of black women on 3/15 at 7 p.m. at the **Brooklyn Children's Museum** (718-735-4400), 145 Brooklyn Ave. Free.

PANELS, SYMPOSIUMS, SEMINARS—Pete Hamill will moderate **Big Writers on the Big Apple,** a discussion featuring *New York* Magazine president and editor Edward Kosner, syndicated columnist Liz Smith, and veteran *Daily* News reporter Bob Herbert, at 8 p.m. on 3/14 at the 92nd Street Y, 1395 Lexington Ave. (415-5450). $15. . .New Museum of Contemporary Art director Marcia Tucker will be joined by artists Brice Marden, Elisabeth Murray, Sarah Charlesworth, and Xavier Hernandez Rivera for a discussion on **Art in the Nineties** on 3/13 at 7 p.m. at Elisabeth Irwin High School, 40 Charlton St. Free, reserve at 477-5316. . .The Cooper-Hewitt Museum (860-6868) and the Industrial Design Society of America will present **Design Narrative: Nature 2000,** a symposium examining the change over the past century in our attitude toward nature, on 3/19 at 6:30 p.m. The discussion will be in the auditorium of Spence School, 22 E. 91st St. $10, students $4. . .The Center for Communication (836-3050), 570 Lexington Ave. at 51st St., will host **Censorship and War Coverage** on 3/15 at 1 p.m. The seminar will address issues of the Gulf crisis: freedom of the press and the right of the government to restrain it in the name of national security. Free, reserve.

LECTURES, READINGS, POETRY—The Poetry Project (674-0910), Second Ave. and 10th St., will present collaborations by poets and painters, beginning 3/13 and continuing through 3/30. All readings begin at 8 p.m. $5. . .Just Do It (228-0811), a reading and performance series at Cooper Square Theatre, 50 E. 7th St., will present **Wicked Ways** on 3/18 at 8 p.m. $6. . .The Asia Society (288-6400), 725 Park Ave. at 70th St., will present **Paintings From Persia: A Personal Selection of Masterpieces** on 3/19 at 6 p.m. Stuart Cary Welch, curator of Islamic and late Indian art at the Harvard University Art Museums, will present the lecture with a reception to follow. $10; with reception, $20.

TOURS

LOWER EAST SIDE WALK—3/17, 24 at 2, a two-hour tour with author-historian Oscar Israelowitz, focusing on the Jewish history of this venerable neighborhood. Includes Guss's pickles, the Eldridge Street Synagogue, the *Jewish Daily Forward* Building, and more. $15 (718-951-7072).

SHAMROCK TOUR—A St. Patrick's Day celebration at the Brooklyn Botanic Garden, 3/17 at 1. Meet the guides at the main entrance, Steinhardt Conservatory, and learn about the Garden's connections with Ireland, including bogs, potatoes, and effects of glaciers. Followed at 2:30 by a slide lecture on Irish gardens. 1000 Washington Ave. (718-622-4433). Free.

CITYWALKS—Tours with John Wilson. 3/16 at 1, **Greenwich Village,** once indeed a village, then a "bohemian" enclave, now home to both families and busy young artists and working people. . . . 3/17 at 1, **Lower Broadway,** City Hall to the Battery. Each, $12 (989-2456).

ADVENTURE ON A SHOESTRING—3/16, a "snacks-and-sites safari" to Astoria, with stories about its colonial past (from 1654) and its present personality as a Greek-accented family community, with tavernas, restaurants, coffee shops, and grocery stores. Optional lunch at a Greek restaurant; guide is Adventure's founder, Howard Goldberg. Meet at 1:30 in Manhattan or 2:15 in Queens. $5, food and subway fare extra; phone to reserve (265-2663).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 3/17, 11 a.m.–3, **Edith Wharton's New York;** in and around Gramercy Park; $16. 3/17, 1–3:30, **Irish New York;** $20.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. 3/16, 23, 30: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street . . . 3/17 at 2: **Chelsea Saints and Sinners;** meet at the Flatiron Building, Fifth Ave., Broadway, and W. 23rd St. , to hear about history, architecture, and characters . . . 3/17 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. and 56th St., to see where some New York crimes have taken place.

CENTRAL PARK—"Walks and Talks"; 3/17 at 2, meet the Rangers at 100th St. and C.P.W. for "Not for Leprechauns Only." In honor of the day, walk "among the woods and streams" of the north end, and learn about "creatures of myth and folklore." Free.

BROOKLYN CENTER FOR THE URBAN ENVIRONMENT—3/16, 1–3: **Row House Living , Windsor Terrace;** meet John J. Gallagher at Bartell Pritchard Circle, 15th St. and P.P.W., for a walk in a "mostly intact" Irish neighborhood and learn about this aspect of urban design. $6 (718-788-8500) . . . 3/17, 10 a.m.–4, a bus tour, **Pre-Holiday Noshing;** Diane Moogan will shepherd you around the borough in search of Easter and Passover ethnic and festive foods; there'll be history notes along the way; $25 (seniors, $20); must reserve (718-788-8549).

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3 for nonmembers. 3/17 at 11 a.m., meet leader Ted Gabay at the Broad Channel station of the A-train line for a walk from the Jamaica Bay Bird Sanctuaries to Howard Beach (7 miles). Take binoculars and food. (914-632-3684).

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 3/16 at 9:30 a.m., meet at Willowbrook Park, S.I., for hike on hilly trails (10 miles); call for travel directions and what to take along (718-981-8164). $1, plus fares.

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45 p.m. 3/16, Inwood Hill Park, Manhattan. 3/17, Flushing Meadow Park, Queens.

COMPILED BY FLORENCE FLETCHER

SPORTS

BASKETBALL—**Knicks,** Madison Square Garden (465-MSG1). $12–$45. 3/14 at 7:30: vs. Miami; . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $18–$22. 3/14 at 7:30 vs. Detroit; 3/16 at 7:30 vs. Washington; 3/17 at 7 vs. Charlotte; 3/20 at 7:30 vs. Minnesota.

HOCKEY—**Rangers,** Madison Square Garden (465-MSG1). $12–$45. 3/13 at 7:30 vs. Detroit; 3/17 at 1:30 vs. Pittsburgh . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. Next home game: 3/21 at 7:35 vs. Washington . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 3/13 at 7:45 vs. Toronto; 3/15 at 7:45 vs. New York Rangers; 3/19 at 7:45 vs. Pittsburgh.

HORSE RACING—**Aqueduct Spring Meeting,** through 5/6 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

LITTLE ORCHESTRA SOCIETY—Happy Concerts for Young People, Dino Anagnost conductor. **Amazing Amadeus.** Now 6–12 year-olds can enjoy the music Mozart composed at that age. A young Mozart, in costume, will talk with the audience and conductor about his childhood; program includes his first composition, which he wrote at 5. 3/16 at 11 a.m. and 1. Avery Fisher Hall, Lincoln Center (874-2424). $15–$28.

HONI COLES AND THE JUDGE—Geared for children in grades 4–9, this musical portrays the friendship between tap-dance legend Charles "Honi" Coles and jazz bass master Milt Hinton; special guest Savion Glover, young star of *Black and Blue.* 3/13 at 10:30 a.m. and noon at Alice Tully Hall, Lincoln Center (362-1911). $12; reserve.

HOW THE WORLD GOT WISDOM: A CELEBRATION OF AFRICAN FOLKLORE—Four traditional African tales that combine dance and music. 3/16 and 3/17 at 1 and 3:30. Hartley House Theatre, 413 W. 46th St. (666-1716). $6.

MICHAEL TAUBENSLAG PRODUCTIONS—Rumpelstiltskin. 3/17 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

GARBAGE IS GARBAGE—An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. 3/16 and 3/17 at 1. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961). $5.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth in this environmentally correct musical. Sat. and Sun. at 3; through June. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

THE PUPPET PLAYHOUSE—Coyote Goes Fishing. Puppets by Maggie Wha Len. 3/16, 3/17 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience. For ages 3–7. Sat. at 3. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Larry Maples lead this magic matinee—an hour-long show with audience participation. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10.

THE PUPPET COMPANY—Franklin the Wizard. Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket, the roller-skating marionette, and the sensational Clockettes. Sun. at noon, 2, and 3:30; through 5/5. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Cinderella, Sat. and Sun. at 1:30 and **The Three Little Pigs,** Sat. and Sun. at 3; through 4/7. 39 Grove St. (765-9540). $6; reserve.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3 and up. 3/17 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

EYORE'S—Sunday Story Hour, *for children ages 3–6,* with storytellers Eleni Constantelos, Andrea Katz, and Brian Selznick. Special St. Patrick's Day story hour, with Irish treats. Free balloon if you wear green. 3/17 at 11 a.m. 2212 Broadway at 79th St. (362-0634); 12:30 at 25 E. 83rd St. (988-3404). Free.

HENRY FEIWEL GALLERY—See Robert Andrew Parker's illustrations from the picture book, *Randolph's Dream,* by Judith Mellecker. For ages 5–8, through 4/13, at 24 W. 57th St. (977-9060). Hours: Tue.–Sat. 10 a.m.–6. Free.

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house. Sat. at noon and 3. Through 5/25. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

THE CARIBBEAN CULTURAL CENTER—Fun Afro-Caribbean music, folktales, stories, and crafts for ages 5-15. 3/16 at 2. 408 W. 58th St. (307-7420). $4.

HENRY STREET SETTLEMENT—The Red Balloon and **The Sandcastle,** movie matinee of the Arts for Families Series, for ages 3–12. 3/16 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2; adults $3; reserve.

A CHILD'S WORLD—Explore artwork by children ages 2-12, from more than 77 countries, through 4/27. Empire State Building Gallery, Fifth Ave at 34th St. (736-3100). Hours: Daily, 8 a.m.–midnight. Free.

PUPPETMANIA—Folk Tales Around the World, presented by Big Apple Puppet Theatre. 3/16 at 2. St. Joan of Arc Hall, 82nd St. and 35th Ave., Jackson Heights, Queens (718-429-2333). $3.

THE PUPPETWORKS, INC.—The Tortoise and the Hare and other Aesop fables come to life through hand and rod puppets, as well as marionettes. Sat. and Sun. at 12:30, also Sun. at 3. For ages 3 and up. The Puppetworks Theatre, 338 Sixth Avenue at 4th St. Park Slope, Brooklyn (718-965-3391). $4; reserve.

COUSIN ARTHUR'S BOOKSHOP—Toddler stories with Ann McCormack. 3/14 at 11 a.m. Cousin Arthur's, 82 Montague St., Brooklyn (718-643-1232). Free.

SHAMROCK WORKSHOP—Learn about this traditional St. Patrick's Day plant, and take one home with you. For ages 3–12. 3/17 at 2:30. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433, ext. 377). $6.

CARNEGIE HALL TURNS 100: "An Exhibit Through the Eyes of Children." The work of more than 500 children who studied musical instrument building, painting, sculpture and drawing will be on display through 4/19. The exhibit, presented by Learning Through Art, is the culmination of a six-month classroom workshop program with artists in residence. Department of Cultural Affairs City Gallery, 2 Columbus Circle at 59th St. (974-1150) Hours: Mon.–Fri. 10 a.m.–5:30. Free.

RE-CREATING RADIO—A workshop for children ages 8–13 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. Saturdays from 10–11:30 a.m. 3/17: **The Lone Ranger.** $5; advance tickets recommended (752-4690). . . **Saturday Screenings: Pippi Longstocking, In the Night Kitchen, The Wizard.** 3/16 at 12:30 and 3:30. Museum of Broadcasting, 1 E. 53rd St. Museum admission.

MUSEUM OF MODERN ART—Family Hours. Saturday mornings, parents and children can participate in an informal gallery walk-through of the Museum's collection before it opens to the public. Different themes introduced each week include still life, abstraction, portraiture, and landscape. 3/16 from 10–11 a.m. Enter at 18 W. 54th St. $5 per family. Pre-register . . . .**Family Film Series.** An introduction to films as art for young audiences. The program is intended to help children view television and movies with a more critical eye. 3/16 at 11:15 a.m. 11 W. 53rd St. (708-9795). $5 per family.

AMERICAN CRAFT MUSEUM—Fantasy Furniture. Create small furniture pieces from wire with artist Susan Loftin. For ages 6–10. 3/16 at 10:30 a.m. 40 W. 53rd St. (956-3535). $4.

SOUTH STREET SEAPORT MUSEUM—Pebble Mosaics. Create your own beach mosaic with colored pebbles. 3/17 at 2. Exhibit: **Something Fishy.** An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Hours: Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Workshops: **Glorious Food Armenian Style.** Learn to make and sample Armenian cuisine with gourmet Sahan Arzruni, for ages 4 and up; 3/16 at 1 and 3. **Step Dancing.** Learn traditional ceili dancing with Kathleen Devine on 3/17 at 2 for ages 4–6 and at 3 for ages 7 and up. Additional $1 for workshops. Exhibits: **Brainatarium**—Featuring a multimedia show on how the brain works. **Magical Patterns**—Fantasy-oriented interactive exhibits of patterns of nature, art, and science. **Early Childhood Center** and **Pattern Making Workshop**—for toddlers and pre-schoolers. ***Hands-on Media Center** and **Television Studio***—Children produce their own newscasts, videos, and film; art and nature workshops. Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Tues.—Fri. 1–5; closed Mon. $4.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, the USS Growler, the destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. W. 46th St. and Twelfth Ave. (245-2533). $4; adults $7. Hours: Wed.–Sun. 10 a.m.–5.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet **Gor-don** the talking robot, program a rock video, find out if you can recognize your own voice. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

BROOKLYN CHILDREN'S MUSEUM—Exhibits: **Night Journeys**—Explore sleep through a variety of interactive environments and cross-cultural comparisons. **Animals Eat: Different Feasts For Different Beasts**—Discover your place along the food chain by observing animals and playing fact-filled games. **Boneyard**—Skeletons and muscles of humans and animals are revealed to teach how bodies work. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2–5; weekends and holidays noon–5. $2.

STATEN ISLAND CHILDREN'S MUSEUM—The Cure for TVitis. Jamie Mymit's one-man show combines life-size body puppets, masks and mime to show how to recover from too much TV and too many video games. 3/17 at 2. Veteran's Memorial Hall, Snug Harbor, 1000 Richmond Terrace (718-273-2060). $7. Museum Hours: Wed.–Fri. 1–5, Sat. and Sun. 11 a.m.–5. $2.

BOOKS

BLOODROOT, by W.D. Hobbie; illustrations by Holly Hobbie. Grades 5–7. Crown, $13.95.

OUNCE, DICE, TRICE, by Alastair Reid; illustrations by Ben Shahn. Grades 4 and up. Abrams, $14.95.

RANDOLPH'S DREAM, by Judith Mellecker; illustrations by Robert Andrew Parker. Grades 3–5. Knopf, $14.95.

TRAVELING TO TONDO: A Tale of the Nkundo of Zaire, retold by Verna Aardema; illustrations by Will Hillenbrand. Kindergarten–Grade 2. Knopf, $12.95.

COMPILED BY CELIA MCGEE

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 3/13: Jersey Slim. 3/15, 16: The Charmaine Neville Band. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 3/13: Chris Lough. 3/14: Reuben Hoch. 3/15: Michelle Johnson. 3/16: Melissa Hamilton. 3/17: Mary Pearson. 3/18: Jam session. 3/19: The New School Jazz Ensemble. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 3/14: Warren Bernhardt Trio featuring Jay Anderson and Jeff Hirshfield. 3/15, 16: Bobby Watson and Horizon featuring Victor Lewis. 3/17: Peggy Stern Quartet featuring Vic Juris. 3/18–21: Jay Leonhart Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/17: Angela Bofill. 3/19–24: Ruth Brown. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 3/13: Dave Mason. 3/16: Kenny Rankin; Bill Scheft. 3/18, 19: Kris Kristofferson. 3/22, 23: Ronnie Spector. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 3/16: Saxophonist Gary Bartz with George Cables on piano and Christian McBride on bass. 3/17: Gary Bartz; Roy Hargrove, George Cables and Christian McBride. 3/18–23: Ralph Moore Quartet with Mulgrew Willer, Kenny Washington, and Peter Washington. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 3/17: Frank Wess Quartet. 3/18: The Clifford Jordan Big Band. 3/19–24: Ahmad Jamal. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 3/13: Diane Scanlon's Li'l Kitten and the Hounds of Love. 3/14: Loup Garou. 3/15: White Collar Crime. 3/16: The Surreal McCoys. 3/17: The Wearyland Singers. 3/18: New Voices of Freedom. 3/19: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/15: Denis Galvin; Danny Noveck, Treasa O'Carroll, and Felix Dolan. 3/16: St. Patrick's Day Parade Extravaganza featuring Tom Doherty and Kevin Brooks; Ellis Island with Billy McComiskey, Peter Fitzgerald, and Dan Cummins; Brian Conway and John Dillon. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/17: Stanley Turrentine. 3/18: Les Paul Trio. 3/19–24: Frank Morgan with George Cables, David Williams and Lewis Nash. Tue.– Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 3/17: Harold Nicholas Trio. 3/18: Judy Canterino and Friends. 3/19–24: Pianist Joanne Brackeen with Calvin Hill on bass. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Every Tue.–Sat. from 8:30: Singer-pianist Mike Cerrati and his trio. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 3/16: Joanne Brackeen Duo. 3/17: Dave Berkman Duo. 3/19–21: Pete Malinverni Duo. **Upstairs:** 3/15 at 8: Rockapella; followed by Girls Night Out at 10. 3/16 at 8: Rockapella; followed by Cabaret with Michael Isaacs, Tomothea, Lew Schneider, and Mike Sweeny at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 3/14: Subject to Change. 3/15, 16: Dave Valentin with Sammy Figueroa, Robbie Ameen, Bill O'Connell and Oscar Stagnaro. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 3/13: Doug MacDonald Trio. 3/14: Lynne Arriale Trio. 3/15: Warren Chiasson Trio. 3/16: Roy Meriwether Trio. 3/17: St. Patrick's Day with Michael Bergman Big Band. 3/18: Richard Rodney Bennett. 3/19: J's All-Star Jazz Series with Clark Terry. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 3/13–16: Pianist Judy Carmichael with Mike Hashim on saxophone. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 3/13: Third Person with Hahn Rowe; Iconoclast and Life in a Blender. 3/14: Joe Lobel and Ted Horowitz; Brian Woodberry and Brian Duwan. 3/15: Defunkt. 3/16, 17: The Ambitious Lovers. 3/18: Play: Bobby Previte, Marty Ehrlich and Anthony Cox; Rob Brown Trio. 3/19: Lori Carson; Big Food. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 3/14: The Holmes Brothers. 3/15, 16: Young Neal and the Spotfinders. 3/17: Blues Jam featuring Chris Carter. 3/18: The Gregory Dennard Group. 3/19: Big Duck. Shows from 9:15. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 3/30: Singer Helen Reddy. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

NEW HAVEN PIZZA COMPANY—140 W. 13th St. (366-0477). 3/14: Patrick Collins and the Alley Gators. 3/17: St. Patrick's Day Party with Scott Wakefield and David Lutken. **AE.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bill and George Simon Group followed by Tropical Force Band. Thu.: David Allyn Big Band. Fri.: Lou Anderson Big Band followed by The Tigertown Five plus Two. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 3/13: Ban Zai Fish. 3/14: Milo Z; Stepping Out. 3/15: Melissa Murray; Soft Parade. 3/16: Mr. Reality; Mazarin. 3/17: St. Patrick's Day Party with The Whole Thing. 3/18: Tom Major; Nunzio Signove; Dan Cobbett and Jack Daley. 3/19: Pete Conway Kerry. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 3/17, 19–24: Art Farmer Quintet featuring Clifford Jordan. 3/18: Music of Gil Evans played by the Monday Night Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/14–16: Millie Jackson. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 3/13: Darden Smith plus Joan Osborne. 3/14: Ambitious Lovers. 3/17: Altan. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** Toshiko Akiyoshi/Lew Tabackin Big Band. **Downstairs:** 3/18: "Salsa Meets Jazz" with Manny Oquendo's Libre, Los Hermanos Moreno and guest soloist John Stubblefield on tenor-saxophone. **Terrace:** 3/13–17: Pianist Herman Foster with Jon Burr on bass. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/17: Mal Waldron Trio featuring Reggie Workman and Pete (La Roca) Sims. 3/18–21: Celebrating the 25th Anniversary of The Vanguard Jazz Orchestra. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 3/13, 14: Band Burrage featuring Ronnie Burrage, Joe Locke, Kenny Davis and Eric Person. 3/15, 16: Greg Osby Quintet. 3/17: Sal Salvador and "Crystal Image." 3/18: Eddie Henderson Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 3/13: The Machine. 3/14: Aleka's Attick/NDolphin. 3/15: State of Dreadness. 3/17: Shaman. 3/20: Daevid Allen of the Planet Gong. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 3/14: Valentinho with George Cables, Chico Freeman, Sergio Brando, and Rick Sebastian. 3/15, 16: Matt "Guitar" Murphy. 3/17: Joe Beck, Lew Soloff, Mark Egan, and Matt Wheeler. 3/18: The Roy Gerson Swing Septet. 3/19, 20: ESP with Bill Evans, Daryl Jones, Bobby Broom, and Robert Irving III. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 3/16: Guitarist Tal Farlow with Gary Mazzaroppi. 3/18–23: Pianist Jane Jarvis with Warren Vache on cornet. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 3/13: Tom Wopat and the Full Moon Band. 3/14: The Back-Doors. 3/15: Ambitious Lovers OK.OK. 3/16: Earl King and Bobby Radcliffe. 3/17: St. Patrick's Celebration. 3/19: David Broza. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 3/17: Comedians Spencer, Jesse Emmett, Eddie Feldman, Stu Trivax, Al Romero, Danny Curtis, and Scott Bruce. 3/18–24: Bob Golub, Tony Powell, Ron Gallop, Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 3/13: Magicians Mark Mitton, Imam and Torkova. 3/14: Magicians Eric DeCamps and Torkova. 3/15, 16: Magicians Friedhoffer and Torkova, comedian Vinnie Platania, and pianist Rich Sanders. 3/19: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 3/17: Anthony Clarke, Nick DiPaulo, Larry Amoros, David Cohen. 3/19–24: Frank Santorelli, Dennis Leary, Eric Kornfeld, and Marty Rackham. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Wed. from 8–midnight: Jazz featuring Stan Bronstein and his "Scudbusters." Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively French disco every Tue.–Sat. from 10–4 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

HE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this supper club. 3/13–16: The Brazilian Beat of Gigi Ishaq. 3/18: Jazz-singer Kathy Herndon. 3/19: Jazz-singer Vanessa Rubin. Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/13: Jimmy Castor Bunch. 3/14: Sam Mangwana with Yaa Lengi and the African Contempo Band plus Orquesta Broadway. 3/15: Alceu Valenca. 3/16: Mighty Sparrow. 3/17: Morning Star plus Black 47. 3/19: Ambitious Lovers. **AE, CB, DC, MC, V.**

CABARET

HE BALLROOM—253 W. 28th St. (244-3005). Through 3/17, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Singer-composer Phoebe Legere with *From Sea to Shining C.* 3/19–30, Tue.–Sat. at 9: La Gran Scena Opera Company. 3/19–31 at 11:15: Sharon McNight. **AE, MC, V.**

BLUE ANGEL—323 W. 44th St. (262-3333). New York's newest nightclub in the theatre district featuring Barton G's *Skin Tight* choreographed by Tony Stevens. Shows Thu.–Sat. at 9 and 11:30, followed by dancing till 4 a.m. **The Jewel Box:** Through 3/23, Tue.–Sat. at 8:30 and 11: Comedienne Pudgy, the female Don Rickles. **AE, CB, DC, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 3/13: Katy O'Connor with pianist Bruce Barnes and Frank Wagner on bass. 3/14: Linda Burns. 3/16: Alan Jared and Lisa Meissner in *Bourbon St. Naughties* with pianist John Jacobson. 3/17: *The Music & Lyrics of Danny Apolinar* with Danny Apolinar, KT Sullivan, Ellen Mittenthal, Marilyn Volpe with special guest Karen Saunders, pianist Wes McAfee and John Loehrke on bass. 3/18: Karen Saunders with pianist Barry Levitt. 3/19: Bonnie Sher with pianist Jim Roberts followed by Nancy Barry with pianist Paul Trueblood. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 3/13: Nancy Healy; *Forgotten Broadway,* musical revue; The Dweebz. 3/14: Renee Simon; Jennifer Warwick and Caroline Haycraft. 3/15: Lyndah; *Menu! The Delicious Revue,* musical revue. 3/16: Nancy Healy; Marian Taylor; "Always, Patsy Cline," with Rainie Cole as Patsy Cline. 3/17: Dan Baillie; Joan Lynch. 3/18: Christopher Hartmann; Anna Lively with Chris Denny. 3/19: *There's A Monster In My Closet,* musical revue; Shelley Clayton. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 3/13: Nancy Hines; Jane Stroll and Suzanne O'Neill. 3/14: Firing Squad; Jane Stroll and Suzanne O'Neill. 3/15: Peter Ianniello; Baus & Troche. 3/16: Lea Delaria; Baus & Troche. 3/17: Life with Nappy; Lea Delaria. 3/18: Georga Osborne; Macbeth BSA. 3/19: Margaret Avery; 50/50 Comedy Theatre. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 3/13: Carol Cortland; Melodrama/Olio. 3/14: Peggy Herman; Jim Pallone. 3/15: Billy Stritch; Helen Baldassare. 3/16: Gotham; Sally Mayes; Porgy & Bess: A Cabaret Concert. 3/17: Baby Jane Dexter; Teddycare; Rohn Seykell. 3/18: Charles Pistone; Wayne Hosford. 3/19: Joel Silberman; Little White Lies. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 3/14: John O'Brien; Joe Posa. 3/15: Debby Reiser; Bonnie Sanders with Tom Spahn. 3/16: Elaine Brier; Stiller & Ash; Rubber Feet. 3/17: Marie Ottavia; Rucker & Russo. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 3/13: Evan Matthews with pianist David Lewis and Cameron Brown on bass. 3/14: Mark Coffin with pianist Paul Trueblood. 3/15: Stephen Nelson with pianist Gregory Toroian. 3/16: Judy Kreston and David Lahm with Mike Richmond on bass and Jeff Brillinger on drums. 3/18: Ronny Whyte with *Wolf at the Door.* 3/19: Singer-pianist-composer Brian Gari. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 3/16: Singer Kathie Lee Gifford. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid,* Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 3/18 at 8: Alix Korey with *Songs You Might Have Missed.* 3/19 at 8: Jamie de Roy and Friends. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 4/6: Singer Sally Ann Howes. Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeffiro plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 3/16, Tue.–Sat. at 9:30 and 11:30: Singer-actress Karen Akers. 3/19–4/6: Eartha Kitt. **Bemelmans Bar:** Through 3/16, Tue.– Sat. 9:30–12:30 a.m., singer-pianist-songwriter Kurt Wieting. 3/19–4/27: Jazz singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Richard Atkins plays Fri.–Sat. 5:30–7:30 and Andy Wasserman takes over from 8–12:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon.–Fri. from 5:30–9:30. **AE,CB,DC,MC,V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Lucho Neves providing Spanish-flavored piano and vocals Wed.– Sat. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49th St. (977-9000). American bistro. Every Thu. from 9–midnight: Pianist Bill Graves; singer Annie Hughes joins Bill on Fri. and Sat. **AE, CB, DC, MC, V.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist Jerry Scott plays Mon.–Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM; 1560 AM

Wed., March 13

2:00/WNCN—Mozart: Divertimento No. 1 in F; **J. Haydn:** Sinfonia Concertante in B-Flat.

WNYC—The Minnesota Orchestra. **Barber:** *Second Essay;* **Shostakovich:** Sym. No. 11.

WQXR—Sibelius: *En Saga;* **Mozart:** Flute Qt. in A.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Martines:** Sinfonia in C.

WQXR—Bach: Suite No. 2 in b; **Schumann:** *Manfred,* Ov.

4:00/WNCN—Rossini: *The Thieving Magpie,* Ov. **Abel:** Sym. No. 6 in E-Flat; **Verdi:** *Macbeth,* Ballet Music.

5:00/WNCN—Tchaikovsky: *Sleeping Beauty,* Waltz, Op. 66.

WQXR—Telemann: Cto. in B-Flat; **Goldmark:** *Springtime,* Ov.

6:00/WNCN—Handel: *Water Music,* Allegro; **Mozart:** Sym. No. 16 in C.

7:00/WNCN—R. Strauss: *Don Juan,* Op. 20.

8:00/WNCN—Bach: Flute Sonata No. 1 in b; **Vivaldi:** Cto. for Two Violins in d, Op. 111.

WNYC—Martinu: Cello Sonata No. 1; **Honegger:** *Rugby.*

9:00/WNCN—Saint-Saëns: "Organ" Sym. No. 3.

Thu., March 14

2:00/WNCN—Mozart: Piano Trio No. 6 in C; **Bach:** Violin Sonata No. 6 in G.

WNYC—"Great Performances From the Library of Congress." **Beethoven:** Septet in E-Flat; **Schubert:** Octet in F.

WQXR—Mussorgsky: *Night on Bald Mountain.*

3:00/WNCN—J. Haydn: Cto. for Trumpet in E-Flat.

WQXR—Ravel: *Le Tombeau de Couperin;* **Vivaldi:** Cto. in b for Four Violins, Strings, and Continuo.

4:00/WNCN—Weber: Concertina for Clarinet in E-Flat, Op. 26; **Albinoni:** Cto. in D, Op. 7.

WQXR—Smetana: *Má Vlast,* "Moldau"; **Schubert:** *Rosamunde,* "The Magic Harp," Ov.

5:00/WNCN—Vivaldi: Cto. for Violin No. 8 in g, Op. 8.

WQXR—Pergolesi: Concertino No. 2 in G; **Dvorák:** Romance in f, Op. 11.

6:00/WNCN—Gershwin: "I Got Rhythm," Variations; **C.P.E. Bach:** Sym. in F.

7:00/WNCN—Wagner: *Siegfried Idyll;* **J. Haydn:** Divertimento No. 6 in D, Op. 100.

WQXR—Telemann: Cto. in e.

8:00/WNCN—Carulli: Cto. for Flute and Guitar in G; **Mozart:** Flute Qt. in C.

WNYC—Martinu: Cello Sonata No. 3.

Fri., March 15

2:00/WNCN—J. Haydn: String Qt. in b, Op. 33; **Mozart:** Sym. No. 21 in A.

WNYC—The St. Paul Chamber Orchestra. **Mendelssohn:** Violin Cto.; **Haydn:** Sym. No. 82.

WQXR—Offenbach: *Gaite Parisienne,* Excerpts; **Mozart:** Sym. in a.

3:00/WNCN—Vivaldi: Cto. for Oboe and Bassoon in G; **Bizet:** *L'Arlésienne,* Suite No. 1.

WQXR—Bach: Cto. No. 2 in C for Two Harpsichords and Strings; **Ravel:** Intro. and Allegro.

4:00/WNCN—Mendelssohn: Rondo Brillante for Piano and Orch. in E-Flat, Op. 29.

WQXR—Berlioz: *Rob Roy,* Ov.; **Pepusch:** Trio Sonata in g.

5:00/WNCN—Prokofiev: *Lt. Kijé Suite,* Op. 60; **Wagner:** *Die Walküre,* "Magic Fire Music."

WQXR—Elgar: Serenade in e for Strings; **Neruda:** Trumpet Cto. in E-Flat.

6:00/WNCN—Grieg: "Norwegian Dance" No. 2, Op. 35.

7:00/WNCN—Hummel: Cto. for Trumpet in E-Flat; **Vivaldi:** Cto. for Violin No. 9 in d, Op. 8.

8:00/WNCN—J. Haydn: Lute Qt. No. 8 in D; **Boccherini:** Cto. for Cello in G.

WNYC—"Masterwork Hour." **Beethoven:** String Qt. No. 11.

9:00/WNCN—Copland: *Appalachian Spring;* **Fauré:** Impromptu for Harp Solo, Op. 86.

WQXR—The Detroit Symphony Orchestra. **Sibelius:** Violin Cto. in d, Op. 47; **Grieg:** *Peer Gynt,* Suite Nos. 1 and 2. Conductor: Jarvi.

Sat., March 16

10:00 a.m./WNCN—Molique: Concertino for Oboe; **Bridge:** Cello Sonata in d.

WQXR—Mozart: Divertimento in D; **Glazunov:** *The Seasons,* "Autumn."

11:00 a.m./WNCN—Boccherini: Cto. for Piano in E-Flat; **Prokofiev:** "Classical" Sym. No. 1 in D, Op. 25.

WQXR—Bottesini: Grand Duo for Violin, Double Bass, and Orch.; **Enesco:** "Romanian Rhapsody" No. 2 in D.

12:00/WNCN—Chopin: "Krakowiak," Cto. Rondo in F, Op. 14.

WQXR—Handel: *Alcina,* Ov.; **Debussy:** *Prelude to the Afternoon of a Faun.*

1:00/WNCN—Mozart: "Jupiter" Sym. No. 41 in C.

1:30/WQXR—"The Texaco Metropolitan Opera Broadcast." **Janácek:** *Káta Kabanová.* Conductor: Mackerras; cast: Benackova, Rysanek, Quittmeyer, Ochmann, Glassman, Straka, Haugland.

2:00/WNCN—Salieri: "Il Giorno Onomastico" Sym. in D; **Reger:** Serenade for Flute in D, Op. 77.

3:00/WNCN—Zelenka: Sonata No. 5 in F; **Beethoven:** "Pathétique" Piano Sonata No. 8 in c, Op. 13.

4:00/WNCN—C.P.E. Bach: Flute Sonata in a; **J. Haydn:** String Qt. No. 3 in G, Op. 9.

5:00/WNCN—Sibelius: *Suite Champêtre,* Op. 98; **Vivaldi:** Chamber Cto. in C.

WQXR—Bach: Cto. for Violin and Oboe in d; **Haydn:** Sym. No. 84 in E-Flat; **Ravel:** *La Valse.*

6:00/WNCN—Sullivan: Cto. for Cello in D; **Bach:** Cantata 208, "Sheep May Safely Graze."

7:00/WNCN—Ravel: *Bolero;* **Lotti:** Cto. for Oboe in A.

8:00/WNCN—Mendelssohn: Octet in E-Flat, Op. 20.

WQXR—The Cleveland Orchestra. **Strauss:** *Metamorphosen;* **Beethoven:** "Eroica" Sym. No. 3 in E-Flat, Op. 55. Conductor: Masur.

Sun., March 17

10:00 a.m./WNYC—"The Sunday Show." **Clarke:** Viola Sonata; **Tailleferre:** Piano Trio.

WQXR—Copland: *Appalachian Spring;* **Bach:** Partita No. 2 in c.

11:00 a.m./WNCN—Vivaldi: Wind Trio in g.

WQXR—Schumann: Sym. No. 4 in d; **Kochanski:** *Populaire Espagnole,* Suite.

12:00/WNCN—Bizet: *Carmen,* Suite No. 2; **J. Haydn:** Lute Sonata No. 2 in F.

1:00/WNCN—The Chicago Symphony Orchestra. **Mozart:** Cto. for Piano No. 24 in c.

WQXR—Smetana: *Wallenstein's Camp,* Op. 14; **Mozart:** Sym. in F.

2:00/WQXR—Saint-Saëns: *La Jeunesse d'Hercule;* **Vivaldi:** Cto. in C.

3:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Ponce:** Sonata Clasica.

WQXR—Ferdinand: Octet, Op. 12; **Grieg:** *Peer Gynt,* Suite No. 1.

4:00/WNCN—Rachmaninoff: "Trio Elegiaque" No. 1 in g.

5:00/WNCN—Mozart: Serenade No. 13 in G; **Heinichen:** Cto. for Diverse Instruments in D.

6:00/WNCN—Mendelssohn: *A Midsummer Night's Dream;* **C.P.E. Bach:** Flute Sonata in G.

7:00/WNCN—Wagner: *Tannhäuser,* Ov.; **Koch:** "Pastorale" Concertina.

8:00/WNCN—Vivaldi: Cto. for Two Mandolins in G; **Grieg:** Violin Sonata No. 1 in F, Op. 8.

WQXR—"Sunday Night Opera House." **Verdi:** *I Vespri Siciliani.* Cast: Studer, Merritt, Zandanaro, Furlanetto. Conductor: Muti.

Mon., March 18

2:00/WNCN—Bach: Lute Suite in c.

WNYC—The Pittsburgh Symphony Orchestra. **Rachmaninoff:** Piano Cto. No. 3; **Kalinnikov:** Sym. No. 1.

WQXR—Haydn: Piano Cto. in D; **Vaughan Williams:** *Serenade to Music.*

3:00/WNCN—Beethoven: Piano Sonata No. 6 in F, Op. 10.

WQXR—Handel: Harp Cto. in B-Flat, Op. 4.

4:00/WNCN—Liszt: "Hungarian Rhapsody" No. 6 in D-Flat; **Biber:** "St. Polycarp" Sonata for Eight Trumpets in C.

WQXR—Berlioz: *The Damnation of Faust,* Three Excerpts; **Mozart:** Sym. in D.

5:00/WNCN—Handel: *The Messiah,* "Halleluiah Chorus"; **Vivaldi:** Cto. No. 9 in D, Op. 3.

WQXR—Vivaldi: Cto. in b for Four Guitars and Strings; **Beethoven:** *Leonore Overture,* No. 3.

6:00/WNCN—Albinoni: Cto. for Panpipes in G, Op. 9; **Walton:** *Henry V,* Suite.

7:00/WNCN—Boccherini: Cto. for Flute in D, Op. 27; **Boyce:** Sym. No. 1 in B-Flat.

8:00/WNYC—Grofe: *Hudson River,* Suite.

WNCN—Tchaikovsky: Sym. No. 4 in f, Op. 36.

9:00/WQXR—The Boston Symphony Orchestra. **Copland:** *The Tenderland,* "The Promise of Living," Act. I; **Schoenberg:** Piano Cto. Conductor: Ozawa.

Tue., March 19

2:00/WNCN—Vivaldi: Cto. for Flute in G.

WNYC—"Vienna/Salzburg Festival." **Tartini:** "Devil's Trill" Violin Sonata in g; **Franck:** Violin Sonata in A.

WQXR—Beethoven: Trio in D, Op. 70; **Warlock:** *Capriol Suite.*

3:00/WNCN—Mendelssohn: String Sym. No. 2 in D.

WQXR—Mozart: Violin Cto. No. 2 in D.

4:00/WNCN—Suppé: *The Queen of Spades,* Ov.; **Corbett:** Trumpet Sonata No. 5 in E, Op. 3.

WQXR—Bach: "Brandenburg" Cto. No. 2 in F; **Dvorák:** Polonaise for Cello and Piano.

5:00/WNCN—Altenburg: Cto. for Seven Trumpets in C; **Balakirev:** *Islamey,* "Oriental Fantasy."

WQXR—Wagner: *The Flying Dutchman,* Ov.; **Rossini:** Sonata No. 1 in g for Strings.

6:00/WNCN—Vivaldi: Cto. for Flute in G; **Liszt:** "Hungarian Rhapsody" for Orch. No. 3 in D.

7:00/WNCN—Handel: *Water Music,* Suite No. 3 in G.

WQXR—Boccherini: Sym. in B-Flat, Op. 35; **Korngold:** *Of Human Bondage.*

8:00/WFUV—"A Box at the Opera." **Bellini:** *I Puritani.*

WNCN—Danzi: Sinfonia Concertante in B-Flat.

9:00/WNCN—Rimsky-Korsakov: *Scheherazade,* Op. 35.

WQXR—Beethoven: Piano Cto. No. 2 in B-Flat.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 **WCBS**
4 **WNBC**
5 **WNYW**
7 **WABC**
9 **WWOR**
11 **WPIX**
13 **WNET**
21 **WLIW**
25 **WNYE**
31 **WNYC**
49 **WEDW**
50 **WNJM**
55 **WLIG**
AMC **American Movie Classics**
A-E **Arts & Entertainment**
BET **Black Entertainment Television**
BRV **Bravo**
CNN **Cable News Network**
MAX **Cinemax**
TDC **The Discovery Channel**
DIS **The Disney Channel**
ESPN **ESPN**
FAM **The Family Channel**
HBO **Home Box Office**
LIFE **Lifetime**
MSG **Madison Square Garden Network**
TMC **The Movie Channel**
MTV **Music Television**
NICK **Nickelodeon**
SHO **Showtime**
SC **Sportschannel**
TBS **Turner Broadcasting System**
TNT **Turner Network Television**
USA **USA Network**
VH1 **VH1**

WED., MAR. 13

7:00 a.m.
A-E **I Live for Art—*Tosca*.** Robert Merrill chats with the divas who have sung the Puccini gem: Callas, Caballe, Kirsten, Nilsson, and Tebaldi. Performance clips galore.

MAX **Raising Arizona** (1987) begins as a kind of comic ballad and becomes raucous chase, but it never loses its sweet-natured, farcical tone. With Nicolas Cage, Holly Hunter, and John Goodman.

10:00
5 **Of Human Bondage** (1934). The original film version of W. Somerset Maugham's captivating story. With a dynamic Leslie Howard and Bette Davis in the role that got things rolling.

HBO **Roxanne** (1987). Steve Martin's charmingly casual update of *Cyrano*.

2:30
MAX **Driving Miss Daisy** (1989). Bruce Beresford's mild but pleasing adaptation of Alfred Uhry's play. With the great Jessica Tandy and Morgan Freeman. Also shown at **10:00 p.m.**

8:00
2 ***48 Hours*—"A Song and a Dream."** CBS pokes around Nashville and related environs to see what makes country-and-western tick.

HBO **Children of a Lesser God** (1986). William Hurt as a sympathetic and talented speech therapist for the deaf, and Marlee Matlin as his patient, who combines egotism, pride, and humor in just the right amounts.

9:00
4 **Night Court.** Christine persuades a reluctant Roz to join her support group, Happy Alone Healthy Adults (HAHA), but Roz can't hack it.

13 **Of Moose and Men: The Rocky and Bullwinkle Story.** The people behind the cartoon squirrel and moose—producer Jay Ward, animator/writer Bill Scott, and the actors who lent their voices. Also shown at **midnight**.

31 **Miss or Myth.** An exploration of beauty pageants—the attitudes, aspirations, and traumas of their participants.

10:00
7 **Equal Justice**. Linda and Peter Bauer go home to bury their mother and run into ghosts from their past; Jo Ann puts her money where her busy mouth is and gets tossed into jail for contempt of court.

12:30
4 **Latenight With David Letterman.** Guests include Jeff Daniels (actor), *Jimmie* Walker (comedian), and Phil Simms (forgotten quarterback).

1:05
TMC **Talk Radio** (1988), the movie that made Eric Bogosian a name, an exciting but overwrought picture (directed by Oliver Stone) about a manic radio call-in-show host in Dallas.

THU., MAR. 14

10:00 a.m.
SHO **Bad Day at Black Rock** (1955). The taut, thrilling tale of one terror-filled day in the life of a tiny desert town, with a mysterious stranger at the center of the action. Fine performances by Spencer Tracy (minus an arm) and Robert Ryan.

NOON
2 Watch the bouncing ball *very* carefully—the **NCAA Men's Basketball Tournament** begins, with first-round games today and tomorrow from **noon–5:00**. More first-round action tonight and tomorrow night at **8:00**, followed by a *quadrupleheader!!!* on Saturday at **noon**. On Sunday, the action lets up, with a mere three games, beginning at **noon**. This is surely madness; it must be March.

1:30
TNT **King Kong** (1933). The real thing, though colorized. With Fay Wray.

4:00
TMC **The Outsider** (1980). An idealistic American boy excited by stories of British oppression of the Irish goes to Belfast in 1973 to fight for the terrorist I.R.A. This is a bitter, bitter movie, but the Irish eloquence is unforgettable.

7:00
VH1 **The Fabulous Sixties**. A documentary series on the decade that won't die. This segment takes a look at JFK's assassination and civil-rights marches.

8:00
5 **The Simpsons—**"Itchy & Scratchy & Marge." Marge has had enough of violence in children's cartoons and goes on a rampage against their creators.

9 **The Front** (1976). A bitter, funny, but at times heavy-handed look at the television blacklist of the fifties. Woody Allen plays a cashier who becomes the front for scripts by shunned writers and is pressured by inquisitors to inform. With Zero Mostel.

13 **Carreras, Domingo, Pavarotti in Concert.** A spirited face-off between the world's greatest tenors, with Pavarotti shining brightest. Zubin Mehta conducted this concert in Rome to close the 1990 World Cup. Also shown tonight at **midnight** and Sunday at **7:00** and **11:30 p.m.**

BRV **The South Bank Show—"Shamrock and Roll."** A look at the roots of Irish rock, including chats with musicians Irish (U2, Sinead O'Connor, Van Morrison) and English (Elvis Costello, Paul McCartney).

8:05
TBS **Lady Sings the Blues** (1972). A melodramatic but occasionally sharp movie, sparked by Diana Ross's deeply felt portrayal of Billie Holiday.

9:00
4 **Cheers.** Rebecca opens a tea parlor in the poolroom. Sam predicts (and hopes) it will fail, but *he hadn't anticipated* Rebecca's secret weapon: Woody's killer chili.

31 **Mother Ireland**. A historical documentary on the impact of women—both real and mythical—on Ireland.

SHO **Casualties of War** (1989). Powerful and fully dramatized story of conflicting morals among American soldiers in Vietnam. With Sean Penn and Michael J. Fox.

9:30
4 **Wings**. Joe and Brian's mother shows up for a visit—after deserting the family 20 years earlier and ending up in jail.

10:00
7 **Primetime Live.** The elusive, reclusive Robert De Niro talks about his most memorable roles: Travis Bickle, Vito Corleone, Jake LaMotta.

11:05
TBS **In the Heat of the Night** (1967). Sidney Poitier and Rod Steiger make a classically volatile match in this edgy drama of insiders versus outsiders in a southern town. Not a single bad moment.

FRI., MAR. 15

6:30 a.m.
TMC **The Great McGinty** (1940). The first film Preston Sturges directed—a sharp comedy about a bum who is shoehorned into the office of governor, only to fall out of favor with the crooked pols who put him there.

3:00 p.m.
A-E **Jimi Hendrix** (1973). Documentary on the ill-fated guitar wizard. Famous live clips (the strange, searing "Star-Spangled Banner") and interviews with Clapton, Townshend, others.

6:00
TMC **Torch Song Trilogy** (1988). A funny and poignant look at a gay New Yorker's search for love and respect in the heterosexual world. With Anne Bancroft, Matthew Broderick, and Harvey Fierstein, who also wrote the screenplay.

7:30
9 The first trip north of the season, as the **N.Y. Mets** spice up spring training by visiting the **Toronto Blue Jays** in their luxurious Skydome.

8:00
4 The world's best male amateur figure skaters gather in Munich for the **World Figure Skating Championships.**

5 **America's Most Wanted.** Fox puts out an APB on organized crime—both the members who shake down contractors and the lawyers who clean up dirty books.

AMC **The Republic Pictures Story.** A new feature-length documentary lit by the brightest stars: interviews with Roy Rogers, Dale Evans, and Gene Autry; highlights with John Wayne, Joan Crawford, Nat King Cole, and Maureen O'Hara.

9:00
7 **Perfect Strangers.** Balki might freeze, for Larry had persuaded him to perch atop a billboard until the Chicago Bulls won a game.

13 **Great Performances—The Richard Tucker Opera Gala 1991.** Marilyn Horne, Luciano Pavarotti, and Roberta Peters sing at Avery Fisher Hall in celebration of the Tucker Foundation's 15th anniversary. Also shown at **midnight** and Saturday at **12:45 a.m.**

21 **"Britcom Screening Room."** Reviewed in this issue.

10:00
NICK **The Best of *Saturday Night Live*.** Mr. Bill gets tickets to *Saturday Night Live* and then becomes the host. John Belushi plays a samurai baker (*not* a "master baker") and transforms a graduation cake into a wedding cake for host Buck Henry.

11:00
BRV **The Third Man** (1949). A tense, thrilling manhunt drama set in postwar Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Alida Valli, Orson Welles, Trevor Howard, and Joseph Cotten as a scrappy dime-store novelist.

1:15
TNT A strange and wonderful cast (Marlon Brando, John Gielgud, James Mason, Greer Garson) makes for a terrific **Julius Caesar** (1953), directed by Joseph L. Mankiewicz.

SAT., MAR. 16

6:00 a.m.
SHO **Who Framed Roger Rabbit** (1988). An amazingly soulful movie that captures everything we've ever loved or hated about cartoons, mixing animated and human characters seamlessly and with dramatic power.

1:00 p.m.
A-E **Let My People Go.** Richard Basehart narrates a documentary tracking the persecution and survival of the Jews: from Egypt to Auschwitz to Israel.

2:00
5 **Darby O'Gill and the Little People** (1981). Disney at its best, a spectacular live-action fantasy picture, both fun and frightening.

3:00
11 **The Quiet Man** (1952), a top-drawer romantic drama with John Wayne and Maureen O'Hara. Also shown Sunday at **10:35** on **TBS**.

5:00
11 The made-for-TV version of **Heidi** (1967) stars Jennifer Edwards (daughter of Blake), Maximilian Schell, and Jean Simmons in a swell adaptation of Johanna Spyri's classic children's story. Also shown Sunday at **12:30**.

7:30
13 **Great Performances—Bernstein at 70!** A rebroadcast of the tribute to Lenny, hosted by Beverly Sills and featuring the Boston Symphony Orchestra, conducted by, among others, Seiji Ozawa and Michael Tilson Thomas.

8:00
11 **The Academy Awards Special: If We Picked the Oscars.** The "We" is Siskel and Ebert, and here they divulge their Oscar wish list, including "Worst Nominee." Followed, at **9:00**, by New York critic Jeffrey Lyons dancing the same jig, joined by pundits Ed Koch, Celeste Holm, Eli Wallach, Dr. Ruth Westheimer, and F. Murray Abraham. Whew.

21 **Glenn Miller: A Moonlight Serenade.** Van Johnson hosts a program of Miller's signature tunes, performed by Marion Hutton, Tex Beneke, Johnny Desmond, and Anita Gillette.

HBO **The Josephine Baker Story**. Reviewed in this issue.

LIFE **Silkwood** (1983). The delicate, beautifully acted, and ultimately terrifying story of the final days of Karen Silkwood, the nuclear-fuel-plant worker who died mysteriously in 1974 while trying to expose hazardous conditions. With Meryl Streep, Cher, and Kurt Russell.

SHO **Pretty Woman** (1990). The cable premiere of the working-girl-as-Cinderella feel-good smash. With a bouncy Julia Roberts and a buttoned-down Richard Gere.

8:30
5 **Yearbook.** The seniors of Glenbard West High School, outside of Chicago, talk about the Persian Gulf war in this new real-life series.

9:00
4 **The Golden Girls.** Blanche has a dream: Her dead husband visits, and Dorothy receives proposals from both Sonny Bono and Lyle Waggoner (guest-starring as themselves.)

10:30
SHO **sex, lies, and videotape** (1988). Steven Soderbergh's pristine calling card, an alarmingly potent film about, among other things, impotence.

SUN., MAR. 17

8:00 a.m.
SHO **National Velvet** (1944). A classic family picture about a British small-town girl (the ravishingly beautiful twelve-year-old Elizabeth Taylor), a boy (Mickey Rooney), and their racehorse.

10:35
TBS For anyone who hadn't noticed the date, WTBS presents a lengthy reminder. First, John Wayne and Maureen O'Hara in the inspired, romantic **The Quiet Man** (1952). At **1:05**, Fred Astaire winningly plays an Irishman transplanted to the U.S. in **Finian's Rainbow** (1968), directed by Francis Ford Coppola. **Three Cheers for the Irish** (1940) is on at **3:50**, a light comedy fueled by a young Irish girl who falls for (gasp!) a Scot. Finally, at **7:00** (and at **1:00 p.m.** on **5**), the legendary feats of the Irish World War I regiment in **The Fighting 69th** (1940), with a tough, memorable performance by James Cagney.

NOON
4 Sir Charles leads the **Philadelphia 76ers** into ye olde Boston Garden to challenge the **Celtics.**

SHO **Ninotchka** (1939). Greta Garbo is the lady commissar who decides love in Paris is better than anything in Russia, and she is enchanting.

1:00
9 So, how does Kirk Gibson look in Royals' blue? How about Hubie Brooks in Mets togs? Find out as the **Kansas City Royals** meet the **N.Y. Mets** in an exhibition game at Port St. Lucie.

2:00
TDC **Citizen Carter.** A look at Jimmy Carter, post-presidency, when he has enjoyed perhaps his greatest victories.

5:30
11 **Oklahoma!** (1955). Oh, the farmer and the cowboy *can* be friends. Terrific stuff—Gordon MacRae and Shirley Jones lead a wonderful cast singing wonderful Rodgers and Hammerstein songs.

8:00
MAX **"Crazy About the Movies": Robert Mitchum—The Reluctant Star.** Clips, home movies, and family photographs of the veteran of 100 movies.

TNT **A Season of Giants, Part I.** Reviewed in this issue. Also shown at **10:00**.

8:30
7 **Indiana Jones and the Temple of Doom** (1984). In this "prequel" to *Raiders of the Lost Ark*, Steven Spielberg competed with himself, topped himself, and defeated himself, all at the same time. Exciting but exhausting.

9:00
2 **Blood River.** Reviewed in this issue.

5 **Get a Life.** Chris, for some reason, is cast as the male lead in the community theater production. Problem: Sharon is his costar.

31 A profile of the famed **McSorley's Ale House**, the Bowery institution where presidents and paupers have supped and slurped.

AMC An Ernst Lubitsch double-feature. **Heaven Can Wait** (1943), with Don Ameche and the beautiful Gene Tierney. At **11:00**, 1932's **Broken Lullaby**, a nice drama about a French soldier who feels guilty about killing a German, then falls for the sweetheart of the dead man. With Lionel Barrymore and Nancy Carroll.

DIS **Billy Joel Live at Yankee Stadium.** The television premiere of Joel's New York concert, the first at the stadium in 67 years—from *Storm Front* all the way back to "New York State of Mind."

9:10
21 **Kennedy's Ireland.** A chronicle of JFK's four-day trip to his ancestral homeland in June 1963.

9:30
31 **Music of Ireland: Willie Week.** Musicians young and old, amateur and professional, gather yearly in County Clare, on Ireland's west coast, to celebrate their traditional music.

10:00
TDC **"Discovery Sunday": Torture.** Testimony from torturers and victims on the horrific methods of torture used throughout the world.

11:30
SHO **Drugstore Cowboy** (1989). Matt Dillon and Kelly Lynch as a stoned young couple—a Bonnie and Clyde for the pill-headed age.

12:30 a.m.
TNT A terrific drama, based on Liam O'Flaherty's novel, about the most deplored of Irish sinners—**The Informer** (1935). Victor MacLaglen plays the tortured betrayer.

MON., MAR. 18

7:00 a.m.
A·E **As It Happened: The Great Debates 1960.** Kennedy and Nixon redux, hosted by John Chancellor.

11:00
A·E **The Avengers—"The Medicine Men."** Will the British government be discredited, or will the Avengers (Honor Blackman and Patrick Macnee) prevail? Surely the latter.

12:30 p.m.
MAX Margaret Sullavan and James Stewart are comic and touching in **The Shop Around the Corner** (1940).

7:00
AMC Douglas Fairbanks Jr., Maureen O'Hara, and Anthony Quinn in a great big heap of swashbuckling fun—**Sinbad the Sailor** (1947).

7:30
11 **Terms of Endearment** (1983). The funny, emotionally intense story of a Houston widow (Shirley MacLaine) going through the ego-stiffening of middle age, and her daughter (Debra Winger), who marries the man her mother hates (Jeff Daniels).

8:00
2 **Evening Shade.** Michael Jeter, he of the tremendous Charleston in Broadway's *Grand Hotel,* plays assistant football coach Herman Stiles on this new sitcom. This week, he substitute-teaches a sex-ed class and has to call in an old pro (Burt Reynolds).

5 **The Princess Bride** (1987). Rob Reiner's comic fairy-tale adventure, whose moments of utter charm and hilarity counter some clunkiness.

MSG No, it's not live, but it's still nothing to sneeze at—**The 1991 International Cat Show.**

TMC **Singin' in the Rain** (1952), one of the best movie musicals ever. Gene Kelly and Jean Hagen as the pair trying to work their way into the talkies. Kelly directed as well.

TNT **A Season of Giants, Part II.** Reviewed in this issue. (Shown again at **10:00**).

9:00
2 A **Murphy Brown** doubleheader (on either end of **Designing Women** and **Good Sports**). First, Miles tries to come up with a heartwarming story. At **10:30**, a labor walkout at *FYI* forces Miles to put on the show with last-minute replacements.

4 **Return of the Jedi** (1983). Luke Skywalker and pals reunite to battle a nasty Deathstar.

9 Meredith Baxter-Birney hosts **Silent Killer: Women and Heart Disease**, a one-hour special.

13 **Firing Line Special Debate—Resolved: Drug Prohibition Has Failed.** A debate between those in favor of (William F. Buckley Jr., Ira Glasser, Rich Dennis) and those against (Charles Rangel, Jerry Falwell) drug legalization.

50 **Rodgers and Hammerstein: The Sound of American Music.** A retrospective of the American masters' work, from *South Pacific* to *The King and I.* Hosted by Mary Martin.

11:30
DIS **Judy Garland: The Concert Years.** When Garland's movie career began to stall, she turned to the concert stage, and here are the splendid results—among them a moving "Battle Hymn of the Republic" sung just days after John F. Kennedy was assassinated.

MIDNIGHT
13 **The White Sheik** (1951). An early Fellini comedy—and a very funny one—about a young bride who disappears to search for a celebrity.

TUE., MAR. 19

11:00 a.m.
MAX **Jailhouse Rock** (1957). Elvis Presley turns his cellblock habit of picking and crooning into a bonanza on the outside, but boy, does he get surly.

NOON
TMC **Goodbye, Mr. Chips** (1939). The classic film adaptation of the James Hilton novel about a shy British schoolteacher. A splendid movie. With Robert Donat and Greer Garson.

1:00
MAX **Moulin Rouge** (1952). John Huston's film about Toulouse-Lautrec is spectacular—colorful and wild. With Jose Ferrer and Zsa Zsa Gabor.

4:00
2 **Frog Girl: The Jenifer Graham Story.** A *CBS Schoolbreak Special* about a California schoolgirl who refused to dissect a frog in class and, when penalized, took the school district to court.

LIFE **Helen Keller: The Miracle Continues** (1984). Mare Winningham and Blythe Danner take their turn at cracking the code of Keller and nurse Annie Sullivan.

7:30
11 **The Killing Fields** (1984). The story of a friendship between a Vietnam War correspondent (Sam Waterston) and his intrepid Cambodian assistant (Haing S. Ngor). Based on Sydney Schanberg's New York *Times* writing.

50 Rebroadcast of the fifties variety program **The Nat King Cole Show**, featuring Lurlean Hunter with the Van Horne Singers.

MSG The **N.Y. Knicks** at the **Charlotte Hornets.** A pair of teams whose fine moments this season have been, respectively, few and far between.

8:00
2 We're off to see the wizard, the wonderful **Wizard of Oz** (1939). In black and white until about 8:30, when a dreamy color descends.

SHO **Breakfast at Tiffany's** (1961). A slick, lively, and crazily funny film about a mysterious, charmed newcomer (Audrey Hepburn) to the chic New York party scene.

9:00
13 **Moyers: Sports for Sale.** Football and basketball, those college cash cows, are the target of Bill Moyers's probe into the paradoxes of big-time college athletics.

10:00
7 **Eddie Dodd.** Eddie (Treat Williams) is thrilled when his former mentor is assigned to judge his case. But now the judge has Alzheimer's, and Eddie sees that his client is in a lot of trouble.

11:30
21 **The Soviets—"Awakening."** Hedrick Smith's examination of the new Soviet Union. An interview with Andrei Sakharov and a look at resistance to the Communist Party.

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

APARTMENTS FOR RENT

he Manhattan rental market as been unusually active in ie past year, as potential uyers deferred purchases nd frustrated sellers offered ieir properties for rent rather ian accept dramatic price eductions.

According to Nancy Packes, resident of Feathered Nest, a rm that specializes in rentals nd recently completed an xtensive market study, the esults have been price eclines of 10 to 15 percent.

Some owners have also een more willing to make oncessions, such as offering free month's rent or work on n apartment, says Corinne ulitzer, vice-president of esidential rentals for Charles . Greenthal.

Another increasingly common feature of the current rental market is a lease with an option to purchase or right of first refusal, reports Brenda Spencer, whose firm, Spencer Realty, handles rentals exclusively.

Nevertheless, says Packes, "the rental market is more fluid than the sales market, and owners adapt more quickly, leaving only a small degree of negotiability"—around 6 to 7 percent.

"With sales activity beginning to pick up and prospective tenants making unrealistic demands," adds Pulitzer, "some owners are taking their properties off the rental market and once again offering them for sale." •

JUST RENTED

Upper West Side

2 Bedrooms $2,250
100 West 89th Street
4-room, 1,200-square-foot new apartment, 2 baths, doorman, concierge, fitness room in building.
Rental agent: Spencer Realty

Upper East Side

2 Bedrooms $2,300
157 East 72nd Street
4-room, 1,200-square-foot prewar condominium, 2 baths, renovated kitchen.
Rental agent: Charles H. Greenthal

Upper West Side

3 Bedrooms $2,850
1991 Broadway
5-room, 1,300-square-foot new apartment, 2 baths, doorman, marble baths with Jacuzzi, partial park views, two terraces.
Rental agent: Spencer Realty

Midtown East

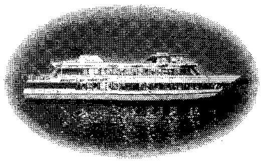
3 Bedrooms $4,500
330 East 38th Street
7-room, 1,700-square-foot condominium, 3 baths, terrace, views, health club in building.
Rental agent: Feathered Nest

Upper East Side

3 Bedrooms $6,000
715 Park Avenue
5-room, 1,500-square-foot penthouse condo, 3 baths, doorman, views, washer-dryer, built-in bar.
Rental agent: Feathered Nest

Upper East Side

2 Bedrooms $8,500
4 East 62nd Street
5.5-room, 4,477-square-foot prewar townhouse duplex condo, 3.5 baths, new kitchen, fireplace, terraces with park views.
Rental agent: William B. May



Win a *FREE* World Yacht dinner cruise on the Hudson with Gael Greene, *New York Magazine* Food and Restaurant Critic--

If you like elegant waterfront living, come feast your eyes--on Riva Pointe. Every one of our spectacular waterfront townhomes features unbelievable river and skyline views, plus dramatic private balconies, woodburning fireplaces, garage parking, state-of-the-art security and the convenience of door-to-door ferry service into midtown. Stop by our Sales Office before April 8th to register and you could be one of the twenty lucky couples to win a fabulous World Yacht dinner cruise on the Hudson with Gael Greene. One, two, and three-bedroom homes from $250,000 are available for occupancy now. Call (201) 866-RIVA.

WORLD YACHT
Elegant Dining Afloat

Riva Pointe

Waterfront Townhouses at Lincoln Harbor, 1,000 yards west of Midtown Manhattan, south of Shanghai Red's and next to Ruth's Chris Steak House.
NO POINTS • NO CLOSING COSTS
Broker Participation Invited

Riva Pointe will make a contribution to Citymeals-on-Wheels for each entry.
Sales Office: 600 Harbor Blvd., Weehawken, NJ. Sponsor: The Coastal Group, Inc.
The complete offering terms for Phase 1 are in the Public Offering Statement available from the Sponsor.

EQUAL HOUSING OPPORTUNITY

N E W Y O R K

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Martin Casey for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

COOPERATIVE/CONDO
Manhattan

Foreclosures! Bargains!—East/West Side. Details & Prices - 431-1338. CLC Bkr

75th Between Madison & Park
MINT 1-BR TRIPLEX. LR w/wbfp, spac BR, lrg dining area, modern kit, many windows/closets, jacuzzi, many extras. $235,000. **914-967-4864/eves - 967-7881.**

COOPERATIVE/CONDO
Riverdale

Riverdale, NY—1 BR - can be conv. to 2 BR. Completely redecorated. For sale/lease. All new contemporary furniture. Complete health club facility, Riverdale's most modern building. Call 203-336-2203.

HOUSE
Nassau-Suffolk

E. Hampton Beach Cottage—Avail 11 wks, May 15-Sept 15. $5,500. 212-980-8897

PORT WASHINGTON SANDS POINT
Special Gold Coast peninsula, surrounded by Manhasset Bay & LI Sound. 35 rush hour minutes to Midtown. Top schools, cozy restaurants. **Call For Free Brochure.** Just listed: C.H. Colonial with contemporary/country feeling. LR/fplc, DR, European EIK, 3 BR, FR. $388,000.
HARBOUR TOWN REALTY
1-800-562-3377

HOUSE
Rockland

SNEDENS LANDING, NY $1,600,000
FRENCH MANOR HOUSE
Exquisite 11-rm RETREAT - grand scale entertainment areas, 3-rm sybaritic master suite, children, guest & staff quarters, 2 acres. 35 mins to Broadway!
MOLLY MASON SAMETT
ALL THE PRETTY PLACES
914-359-4940

New York's Town & Country Properties
To advertise your special property, call Marty Casey, at
212-643-6500.

HOUSE
Westchester

PELHAM MANOR 29 MIN NYC
STORYBOOK COLONIAL $385,000
Fabulous sunny, spacious 1922 white clapboard Center Hall w/24' LR/fpl, 5 BRs, 3 1/2 bths, family rm plus elevator! "Leave the City without giving it up."
C.S. McClellan Real Estate
215 Wolf's Lane **(914) 738-5150**

SWAP IT..SELL IT..RENT IT..
In New York's Town & Country Properties Section 212-643-6500

COUNTRY PROPERTY
For Sale/Rent

PRICE JUST REDUCED BY $500,000. 6-acre CT turnkey, gated estate on pvt river w/spectac views. Only 80 min from NYC. 14-rm hse (2/3 furnished), w/tennis ct, gazebo, htd pool, hot tub, sauna, barn & boat. **$950,000. Owner 203-262-1861**

PRICED FOR IMMEDIATE SALE
Pocono Slopefront Residence designed by Myron H. Goldfinger w/ski in/out access. Circular LR w/16' ceiling & fplc, skylight, hot tub, sauna, 2 decks jut out over dbl chairslopes. Spectac vus frm all major rms, 3 BR & Den or 4 BR, 3 full baths; Master w/bidet. In pvt gateman-secured community w/pools, tennis, riding & all rec/fitness fac 1000' frm house. Very low tax. Furn blt-in, des by MHG; offered fully equip. - $255,000 or rent. 212-580-9930

Harvey's Lake, PA—4-BR vacation home on 70' of lakefront. 2-story boathouse, separate party house w/fplc, outside grill area on a 250' deep lot. 3 hrs NYC. $265,000 - by owner. **717-675-9016 - before 9pm.**

To Advertise In
New York Magazine's
TOWN AND COUNTRY
PROPERTIES
Call Martin Casey at,
212-643-6500

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $850. London $540. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818.**

TEEN TRAVEL

Island—The ultimate in teen scuba diving. St. Kitts, West Indies. 201-837-4611

CRUISE

DISCOUNT CRUISES
International Tours 212-242-2277

BED & BREAKFAST
New York

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

Manhattan—Deluxe B & B rooms, private bath. Murray Hill area. $75. 212-213-1484

Unhosted Apts Avail For Travelers—In the Big Apple. Abode B&B. 212-472-2000

Gracie Inn—Apt. Hotel, 12 suites. E. 81st & York. Bkfst incl. $79-$175/night. **212-628-1700** (5% off with ad till 4/22/91).

LUXURIOUS APT SUITES
Jacuzzis, Saunas, Fireplaces
INN NEW YORK CITY 212-580-1900

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous new wing - 15 luxury rooms, pool, breakfast, cocktails, Pier House Beach & Health Club privileges. Honeymoon. Walk to everything. **1-800-253-3466.**

Key West - Heron House—Experience the tropical fantasy of a Key West guest house, centrally located within walking distance of everything. Heated pool, full bkfst, orchid gardens. **1-800-937-5656**

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TIRED OF HAMPTONS' TRAFFIC?
45 Min. From Manhattan
On The Ocean In Atlantic Beach
Cabanas, Bath Cabins,
OLYMPIC-SIZE SWIMMING POOL
ALL SPORTS FACILITIES
Sands BEACH & TENNIS CLUB
Beech Boulevard
Atlantic Beach, NY 11509
Write For Color Brochure, Or
Call Lynn: **516-371-4003**

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DAY TRIP
New York

Best Guided Walking Tours Of NYC "Detailed, varied..." - NY Times. $10.95 - paperback. **1-800-243-0495** - dept. 115A

HOTEL
New York

Chelsea Inn - 46 W. 17th St. Charming rms w/kitchen. From $70/day. In NY - 212-645-8989 1-800-777-8215

INNS AND LODGES
New York

Roslyn Village Motel, LI—A charming motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

VILLA/CONDO/APTS
Europe

LONDON APT—Beautifully equipped, opposite Harrod's. All comforts of home. 650 pds per wk. Weekdays: 212-370-1740; eves, 212-371-7392.

Italy - Umbria—Cottage in country, 1 BR. Great views. 1 hr Rome, 2 hrs Florence. By month/season/yr. Reas. 212-477-3680

Madrid's Best Area—Room for rent - 3600 sq ft, luxurious apartment in Madrid's best area. Private phone, fax, maid, use of whole house. $1500 USD monthly. Please contact (212) 308-9574 - NY.

VILLA/CONDO/APTS
The Islands

St. Maarten—Lux 1-5 BR villas. Maria - 908-832-6655, or Marilyn - 804-353-5970.

Montego Bay, Jamaica - Carnival—Villa overlooking ocean. Sleeps 6, pool, staff. Avail Mar 1. **717-234-0757 - Mrs. Miller.**

ST. MAARTEN—Oceanfront Villa Overlooking Saba and Romantic Sunsets. "Once Around" location. 2 BR/bth, full kit, pvt pool, maid, A/C. **914-778-2581**

YOU'LL SEE
YOUR NAME
HERE
And so will our 1.6 Million Readers.
Call Cynthia Cordy in
The **TRAVEL** Section.
212-643-6500

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

FINDING A THERAPIST TO TRUST
CAN BE HARD...
WE'LL MAKE IT EASY
Manhattan Referral Service sm selects a licensed therapist, specially trained to help with your problems. **212-439-0322**

Sex Problems?—Male counselors. Private, patient & confidential. 212-832-6659

Psychotherapy & Counseling—Sessions In French, English & Italian. 212-262-9648

Looking For The Very Best Therapy?
Psychotherapy Associates Can Help.
Free Phone Consultation And Referral.
Offices In NYC & Brooklyn: **212-439-4994**

SHORT-TERM PSYCHOTHERAPY
Long-standing relationship or
occupational difficulties? Anxiety?
Depression? A research program at a
Major Medical Center is offering
focused, time-limited therapy.
Sliding Scale Fee. **Call 212-420-3819.**

Sexual Difficulties Counseling Now—Phone 1-900-CHOICES ($2 per minute)

A SHORT-TERM THERAPY WITH LONG-TERM RESULTS Individual, family & group. Multiracial, gay & straight. East Side Center For Short-Term Psychotherapy. 212-941-8844

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Adult Ballet—Exercise/Stretch Classes. Dale Brown. 10th St. & 6 Av. 212-787-6115

Ballet Designed—For The Adult Beginner - Basics Plus. Rita Colby 8th/56th 245-3605

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BRIGHTEN-UP

$40 *
Teeth Cleaning
Complete Exam
X-Rays •• Cleaning

All Phases Of Dentistry
Insurance Plans
Accepted

* 1st visit only. Expires 12/31/91

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No caps, bleaching or bonding.
Cosmetic dental care. $499.00
Dr. King 212-972-9299

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Haircutting For Men—In Your Home. $35. Call Dyan At 212-879-8226

HOLISTIC HEALTH

The Ebony Muse 212-686-EASE
Holistic Personal Fulfillment. $278.
Circle Of Love Meditation - Thurs. 8pm.

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Quit Smoking—Only one session. Certified hypnotherapist. 212-265-2772

Therapeutic Hypnosis—Weight, Smoking. Phobias. Sessions by PhD. 420-9017

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Expert Swedish—Gift certs. Deep tissue. Injuries. Jeanie - 212-750-8947. 7 days.

Therapy For Stressed Bodies—Deep Muscle Massage. No Sex Calls. 764-4214.

Relieve Tension, Aches & Pains—Swedish/Shiatsu - Call Joyce 212-696-0043

LOTUS SHIATSU
Shiatsu - Swedish
Residential Service
NY PENTA Hotel
(212) 502-8732
Open 7 Days. Men & Women.

Alpine—Japanese shiatsu
massage, sauna, steam.
For men & women. 212-594-1602/3

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
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Therapeutic Healing Massage
Will relieve aches, stress & tension.
Deep Tissue. NY, Queens & Brooklyn.
2pm-10pm. **Call David - 718-956-6518.**

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Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd - 472-3000

"Quality medical care in the atmosphere of a plush resort...at affordable prices."
International Living - May 1990

U.S. Patient Reference List On Request;
Call for Free Brochure 213-217-4072.
·VILLA NUEVA VIDA·
CLINIC FOR PLASTIC SURGERY

Male Sexual Dysfunction Can Now Be Treated Medically. Confidential & Understanding Evaluation By MD Specialist. **212-734-3438**

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Treated with Lasers
- **Call for a Consultation at No Out-of-Pocket Expense**
- **Painless, Safe Treatment**
- **Most Insurance Plans Accepted**

Laser Medical Associates
Call Free 1-800-MD-TUSCH

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Beach Bodies—Private in-home trainer. Best workout in town. 212-247-6934

Best Shape Of Your Life—Certified Pro. Customized Workouts. 212-988-9115

Personalized Exercise - 212-966-1249—Expert instruction in your own home.

Professional Trainer Available To
Help You Look Your Best And
Put You On The Road To Better Health.
PRO BODY FITNESS 212-213-1415

Shape Up At Home Or Office—Certified, one-on-one fitness inst. 212-628-8189

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Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

LOSE 20-30 Lbs in 30 DAYS!
Weekly MD/psychological supervision.
Daily phone contact. 500-800 calories
daily. Est. 1982. 5th Avenue location.
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while being ***pampered.***
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·Fitness Classes ·Yoga, Spa, Indoor Pool.
Call us for the most relaxing vacation of your life!
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· Behavior Reshaping
· Long-Term Maintenance
· Possible Insurance Reimbursement
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Weight Loss & Control Program
Offices In NY & Bergen County
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Less Than 1 Hour From NYC
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Most Insurance Accepted
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15 Years' Experience

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Laser Karaoke—Video Lip-Synch, DJ's, 718-465-8511/516-295-5108. Pearl Prod.

ENTERTAINMENT

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Gandalf Recommended By NY Magazine
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Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-601-8207**

Mr. Lucky's Performing Dogs & Stanley--World's Smartest Pig. 800-564-8873

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Professor Putter & His "Gadgetorium"® "Scientist" magician - ages 4-9 - from **Romper Room** to **The Plaza 212-765-2068**

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Warm, Experienced, Reliable Nannies with excellent infant/toddler refs. in NYC
Carolyn Straker, MA - Margot Cohn, MA

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

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Luncheon Cruises from $24.50.
Celebrate In Style - 718-351-9395

ELEGANT ENTERTAINING AFLOAT
The 112' Luxury Yacht **SALISA**
Fully-catered cruises. Up to 100 guests. Special Business Dockside Luncheons. North Cove Yacht Basin - World Financial Center. **212/786-1226 · 718/CL1-0679**

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Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

Holiday Harbor Tours—Dinner Dance Cruise is $34.95/pp. Wedding package for 100 guests is $3,795. **212-307-0985**

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From 25 to 600 people on our three boats, including **JFK's "Honey Fitz".** Corporate events, meetings, weddings and private events. **Call 212-233-4800.**

To Advertise Your Vessel—In the BOAT AND YACHT Section, call 212-643-6500.

ENTERTAINMENT

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The ONLY Gift That UNWRAPS Itself!
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Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. **Wunderman Productions - 516-868-1795.**

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With Roses, Champagne Or Chocolates!
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The original balloon delivery and decorating service.
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- MASTERCARD
- AM EXPRESS

For nationwide delivery information, call above number or 1-800-424-2323

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Business professional who'll fool anyone.
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Bachelor/Bachelorette Party Specialists

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"So Much Fun - It's Almost Criminal."
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The Best For Less!
Free Gift. 718-338-2438

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Be A Singing Star—Portable Recording Booth. Video Singalong. 718-268-4411

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Unique Psychic Parties—George Koury 212-642-5027, 914-657-8308

Balloons and Things—Bouquets & Care Packages. 914-638-6470, 201-307-9343.

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ENTERTAINMENT

● BALLOONS-TO-YOU ●
● NATIONWIDE! ●
We do it ALL! **212-466-9274 / 516-868-2325**

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. **201-342-2121.**

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City/Beach Dweller—Seeks cultured professional male, 45-55, successful. Join pretty, charismatic, accomplished gal for summer fun/future seasons. 5802 ✉ ☎

Warm, Sane Professional Male—Jewish, 43, sense of humor, many interests, wants romantic, enduring linkage with professional female - slender/very pretty, 30-40. Letter/photo optional. 4851 ✉ ☎

Healthy, Wealthy and Wise—Yet somehow this handsome 33-year-old finds retiring early each night a bit overrated. If you're of a like mind but different gender (i.e. female), in your 20's, fun to look at and fun to be with, then let's create days full of dreams and nights others can only dream about. Note/photo please. 3683 ✉

Gruff Male Teddy Bear—With very soft heart and dry sense of humor, who loves animals, sports, travel, film, music, photography and long walks. Seeks a beautiful, successful, career-minded, independent female, nonsmoker, for love, lust and companionship. Age? Must remember Putney Swope. 3642 ✉

First Ad—6'5", Cancerian, 41, who is a handsome, witty, affable, prominent attorney, longs to fall hard (two years after a 17-year marriage, no kids) for a sensitive, intelligent, vivacious, curvaceous woman who likes, as I do, the quality things in life, quiet romantic evenings, classical music and the Vineyard, and who dislikes, as I do, the Hamptons, other pretentious things and people, discos and Arsenio Hall. Note/photo/phone for consideration. 5806 ✉

Synergistic 4ever—Handsome, green-eyed Manhattan professional, 40, intuitive, fit, with senses of humor/decency/perspective - seeks bright, upbeat, slender woman, 28-38, beautiful inside/outside, nimble mind/body, great heart/smile, to share life's pleasures/passions. Photo/note required. 3695 ✉

Man Of Vision, Leading Eye Surgeon—*Last of the romantics - with a funny bone,* warm, kind heart, solid good looks, gentle soul, down-to-earth, adventurous, stable, 30's, lean, fit, tall - passion for life, the arts, fitness, fun. Seeks mutual respect, caring, with a bright beauty under 38, for happily ever after. Bio/photo necessary. 4844 ✉

Extraordinary Japanese Woman—An internationally recognized concert pianist with fame, wealth and exotic Oriental beauty, desires a very special gentleman in his 40's, who is well-educated, highly successful, with deep, thoughtful values and with love of classical music. I have so much to offer and know that you also do. Photo is essential. 5780 ✉

You Are A—Successful, caring, fun-loving, nonsmoking gentleman who seeks a loving relationship with a 40ish, green-eyed, leggy beauty, possessing warmth and wit. Letter/phone/photo. 3630 ✉ ☎

Successful Businessman—Divorced, blue-eyed blond, 5'10", Christian, 47, Suffolk resident. Looking for someone who wants to share life and may be interested in dining, cooking, NYC somtimes, travel, boating, the beach, gardening, entertaining, family and friends. Thinks she's a knock-out inside and out - 33-39, nonsmoking, nondrinker. Note/photo/phone. 4831 ✉

Girl Next-Door—Truly pretty, PhD, artistic, well-traveled, slim blond, 43. Seeks compatible, NY, attractive male for quality relationship. Photo. 3662 ✉ ☎

My Sister—She's a petite, slim (size 2), adorable, green-eyed LI professional who is well-traveled, multilingual, a lover of the symphony, a novice at tennis. She loves to laugh and make others laugh. You should be a successful professional/businessman, 38-48, athletic, and interested in starting a family. Send personal note/phone to POB 22, Fort Lee, NJ 07024

Golf, Bridge, Hand-Holding, TLC—Are some of the things this 46-year-old male wants to share with a sexy, caring, sharing woman who is ready for a fun-loving, lasting commitment. Photo/phone/note, please. 4843 ✉ ☎

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Answer The Door—It's opportunity knocking. 32, witty, warm, attractive Jewish female - into photography, movies and music. Looking for Jewish guy, 32-37, who's not totally sane but is committed to forever-after. 3684 ✉ ☎

Lovely Leonine Lady—Loves alliteration and other words that sing. Ready to share music, tennis, skiing, working out, the beach, with spiritual, strong-willed, solid, substantive, successful and sturdy Jewish guy, 33-43. Photo please. 3673 ✉

Are Old-Fashioned—Values gone forever? Not for this 36-year-old Jewish male. As a partner in a CPA firm, I have been too busy to meet the woman who has these values. Before life passes me by, I want to settle down and share my life with someone who can appreciate me for what I am, a hard-working but fun-loving guy with many diversified interests. Note/photo/phone; will respond in kind. 3674 ✉ ☎

Vibrant, Fun-Loving, Attractive—Brunette professional, Manhattanite - seeks successful Jewish man with similar traits, 43-55. Note/phone/pix? 3670 ✉ ☎

Attractive, Successful, Entertaining—Lady, 5'9", early 50's, internationally known TV/radio performer, interested in professional or business gentleman who seeks companionship for travel, boating, romance. Nonsmoker. 5821 ✉ ☎

A Very Nice, Young Guy—22, 6'3", 170, good-looking, charming, college graduate, career-oriented, new to NYC. Enjoys cycling, working out, movies, discos, fine restaurants. Seeks down-to-earth young lady who is good-looking, bright, sensitive and caring, with a sense of humor, to share everything Manahattan has to offer. 3681 ✉ ☎

I'll Shoot My Dog!...—If you don't answer this ad. Earthy/beautiful, Jewish female, 5'5", 115 lbs, big green eyes. A real combo platter; hippy/entrepreneur, funny/serious, creative/conservative, Boston/NY, Catskills/Amagansett. Seeks tall, sharp, warm, athletic guy, 30-42. 5749 ✉ ☎

Green-Eyed Beauty—41, enthusiastic, witty, optimistic, searching for self-confident, wonderful man to be my friend (initially) - to share music, laughter, movies and museums. Nonsmoker please. Should live full- or part-time in Eastern LI. Photo appreciated (of you)! 3682 ✉ ☎

Shhh!—You don't want anyone else to know you've found me: a young-looking 44, 14K gold-natured Jewish male, fond of movies, comedy, dining out and you: sweet, 5'2" and under, slim Jewish female, 30-42, to share good times and happy future. Photo appreciated. NY/NJ. 4853 ✉

Fit Pianist/Writer—30, seeks female. I love karate, reading, the beach and laughing. Note/photo/phone. 3638 ✉ ☎

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Meditating MD—Low 30's, very handsome, eclectic - seeks spiritual, slim beauty to raise little yogis. Photo necessary; will exchange. 5829 ✉

Great Jewish Guy—39, 5'8", professional, slim, good sense of humor, seeks slim Jewish gal, 30 plus, for lasting relationship, marriage and family. Photo. 5817 ✉ ☎

My House Is Ready—And so am I - for a lasting relationship with an intelligent, sensitive, feminine, good-looking woman. I am 49, genuine, warm, physically fit, successful MD. Note/photo/phone. 5805 ✉

Attention 718 Residents:—Here I am - 37, Jewish, cute, petite and blond. Seeking a sincere, nerd-free male, 37-42, who is not commitment-shy. Photo. 3652 ✉ ☎

European, Good-Looking—Jewish female 39, 5'5", professional, seeks intelligent, nice, tall man, 36-44. 4857 ✉

Sensitive Gentleman—Professional, owns own business, secure, 45, 5'10", time is my own, athletic, slim, fit, nonsmoker, runner, little tennis. Enjoys restaurants, movies, Lincoln Center, weekends in Boston and brunch at the Carlyle. Dislikes dissertations. Seeks professional lady, trim and fit, 30-45, for a sincere, monogamous relationship. NYC. Photo/phone. 5781 ✉ ☎

Wanting It All—Intriguing, attractive, Jewish, creative, special woman, 35 - seeks mate to share intimacy, personal growth, exciting life style, the wonder of it all. You are bright, handsome, fit, aware, with an open heart, nourished soul, passion, substance, great humor, great hugs. Be unafraid to communicate/explore. Photo helpful. 3677 ✉

Tall, Distinguished Professor—57, seeks an honest woman - young enough to have children, old enough to know a good man when she sees one. Bio/photo. 3644 ✉

Deep Brown Eyes—And a great sense of humor - 27, successful white male, engineer/entrepreneur. An attractive, petite, athletic, nonsmoking, professional white female, for skiing, dining, dancing, comedy clubs, etc., will make my life complete. 3628 ✉ ☎

Think Beach—Fun-in-the-sun pal sought by NYC executive, 31, tall, slim and fit, for summer romance and more. Ideal woman would be a model or of comparable elegance, 21-30. Note/photo. 4821 ✉

Unusual Woman—Very tall, 41, funny and smart, seeks offbeat yet sane man to sweep her off one foot. 4840 ✉ ☎

Golden Haired Beauty—JD, 34, Italian, artistic, athletic, open-minded, seeks intelligent, handsome man, with integrity and soul, 30-45. Photo prefered. 4811 ✉

Fun, Friendship And Romance—Are what this Ivy-educated male marketing executive is seeking. I'm 32 and enjoy music, art, movies, sports, travel and dining out. I'd like to meet you. Photo/phone/note. 5810 ✉ ☎

Cosmopolitan—Warm female, 34, seeks male, 30-40 - art, travel, life. 3646 ✉

Tall, Attractive, Sincere And Fit—Professional man, 35, frustrated with the singles scene, would like to meet a tall, attractive, sincere and fit professional lady, under 30. Let's get together and see if there's any chemistry. Photo appreciated. 5792 ✉ ☎

Can We Talk?—Pretty, blond Jewish psychologist, 40, warm, spunky, communicative, seeks smart, funny, self-aware professional man, to 50, with strong Jewish identity, for love and laughs. 5827 ✉

Vibrant With A Good Spirit—Professional man, early 50's, looking for a petite woman who has it all together, with a sense of humor, and wants a caring relationship - to share the joys of life. 5800 ✉

Handsome Jewish Male—31, 6', educated and caring, seeks pretty match. It's our turn to meet - agree?! Photo. 5813 ✉ ☎

North Jersey Widower—Jewish, handsome, 5'7", late 50's, physically fit with great sense of humor, would like to meet attractive, caring, petite lady who enjoys travel, dining, music, theater and just having fun. Note/photo/phone. 4850 ✉

Very Pretty Professional—Creative, bright, educated and successful. Enjoys working out, good friends, laughter and romantic evenings. Would love to meet an intelligent, successful professional, 35-44, with similar qualities. Photo please. 5814 ✉ ☎

Kennedyish Preppie/Slinky—Size 6 Wasp - loves sailing, the Vineyard, films. Seeks 34-plus preppie Wasp - for dancing, fun. Objective: Volvo wagon. 3647 ✉

Publisher's Clearing House—You may already be the lucky winner of me! Very pretty, warm, well-educated Jewish female, 29, looking for hugs, romance, adventure and the right man. Note/photo/sense of humor. 5815 ✉

Very Attractive Male—Successful executive - playful, young 38, tall, extremely fit and health-conscious, with diversified interests. Seeking a very pretty, sizzling gal, 25-35, with a smart mind, good values and a dancer's body, to share a great future with. If you're honest, expect not to be disappointed. Note/photo/phone. 3648 ✉ ☎

(Prospective) Husband Wanted—MD shrink, 28, Jewish, warm, attractive, bright and funny - seeks tall, Jewish, preferably gainfully employed, engaging man (no pun intended). Write back soon. 3636 ✉

Something Ventured—Something gained. Blond, 5'9", female, 33, self-assured, genuine, sensuous, spontaneous, seeks unique man to share life. 5789 ✉

Home Alone—Attorney, 39, Jewish, 5'11", sincere, never married, wants to share life with loving woman, 25-35. 4832 ✉ ☎

Attractive Female PhD—Jewish, 32, slender, tender. Seeks highly literate, considerate, slim, nonsmoking Jewish man, who both is and knows the value of a genuine person. 5798 ✉

Enchanting Female—31, wholesome values/modern mind, horse/animal lover, affectionate, fun-loving, adventurous, family oriented, romantic, sincere. Likes country living, city fun, outdoors, sports, travel, happy in jeans or silk. Seeks stable male counterpart who is ready for love. Photo. 3655 ✉ ☎

My Life Is Interesting—(Some say exciting) but currently empty. Why not fill it? Successful professional man in communications seeks beautiful, bright, fashionable, fit woman, 32-40, who likes elegant dining, theater, movies, travel and being spoiled. Photo/note/phone. 3653 ✉

Bright, Confident, Petite—Warm, adventurous, Jewish Northern NJ woman - attractive, sense of humor, successful executive, grown children. Likes swimming, reading (especially science fiction), fire places, anything at Lincoln Center (almost), good conversation. Seeks 47-60 Jewish male, bright, confident, athletic type - energetic, successful, well-read, well-traveled, nonsmoker. Note/phone/photo, please. 4834 ✉ ☎

PhD, 49, Social-Natural Sciences—Artisan and Africanist - seeks informal scholarly outdoors woman. 3665 ✉

Tall, Dark And Handsome—Investment banker, 39, 5'10", director of several corporations - private schools, Ivy MBA, charming, intelligent, sensitive and fun-loving, Indian. I'm seeking a beautiful, cultured female, under 35, to love and cherish. Photo appreciated. 4823 ✉ ☎

I—Am an evolved, highly credentialed professional woman in her 40's, well-known in my field, ready to take a leap of faith. Complex, challenging, provocative - I am also, but wish not to belabor, a very beautiful, petite, blue-eyed blond. You: vigorous, powerful, principled, sharp humored, successful, presentable and enjoy talking endlessly about the imponderables. Write me please and I will forward photo. 3650 ✉

Sparkling Blue Eyes Say It All—Pretty, 30, warm, entrepreneur, explorer inside and out, MSW, no airs, nonreligious Catholic. Enjoys NYC, Paul Simon, Woody Allen, conversation. Seeking best friend, marriage, family-minded gentleman, to age 39. Sincere note. 5784 ✉ ☎

Preppie, Wasp Gentleman Wanted—Petite, single, attractive, educated Japanese investment banker, 27, seeks intelligent, witty, tall, highly successful, sincere Brooks Brothers native, 27-40, for a permanent relationship. 5811 ✉

Looking For Mr. Right—Petite redhead, with varied interests ranging from sports to the arts, seeks Jewish male in his late 30's-40's. photo. 3667 ✉ ☎

50-Plus Man Wanted—For Jewish, slim, 5'3", attractive, cultural professional, Russian born. 3654 ✉

Beautiful, Feminine—40, slim, loves puppies, slow dancing, laughter. Seeks male counterpart. Photo. 4837 ✉ ☎

Aishes Chayil Wanted—Jewish businessman, 39. Avid reader, likes classical music, foreign travel. Seeks bright Jewish woman with good values. 3678 ✉ ☎

Ambitious Manhattanite—45, 5'10", 180. Likes fine dining, repartee. Seeks very pretty (really) Christian lady, under 37, 5'5"-5'8", nonsmoker. Note. 4855 ✉

Warm Irish Blond—Well-educated professional seeks male partner to share fun, travel and lasting love (30-42). 3672 ✉

Frankly Fabulous Female—Manhattan, 50's, looks, brains, class, financials - needs tall, slim, dark male with like qualities. 3639 ✉ ☎

Bonjour—I'm a classy, lively French Jewish woman who would like to meet a fun-loving, young-spirited gentleman in his 50's. A bientot! 4847 ✉

Beautiful Professional Woman—40's, enamored with Mozart, Matisse and Melanesian Island travel - seeks warm creative man, similarly enamored. 3669 ✉

Fairfield County, CT—Divorced white male, 40ish, 5'10", 155 - well balanced, athletic, artistic, ambitious, handsome man who takes joy in simple pleasures and life style, seeks friendship and possibility of a committed relationship with a slender, adventurous, beautiful woman, 30-40. Compelling handwritten letter and photo please. 3671 ✉

Prominent, Provocative Lawman—Handsome, athletic and ready to settle down, seeks Jewish female, 27-34, nonsmoking professional. Photo. 5797 ✉

Beautiful Italian-American Educator—30 and fit, radiates kindness, wit and warmth, diversified interests include the arts. Seeks handsome man, 27-37, 5'8" plus, a romantic, kind, open, successful and family-oriented person. Note/phone/photo a must. 3687 ✉

Pretty, Petite Italian Brunette—RN, 30's, sweet, old-fashioned girl, seeks marriage-minded man - MD or health professional preferred. All considered. Any age. 3641 ✉ ☎

Pretty, Fit, Slender Teacher—34, MA - seeks smart, fit, attractive, caring man. Note/phone/photo. 3680 ✉

Unique—Pretty Christian lady, good figure, 52 - looks 35, every fine quality, fun, warm, seeks sincere male. Photo. 4852 ✉

Intelligent, Pretty Lady—50, wants a witty, handsome, successful man to enjoy opera, classical music - for starters. POB 8017, Glen Ridge, NJ 07028

We Could Have The Best—Of both worlds. Tall, handsome, 46-year-old Jewish male - energetic, outgoing, fun-loving - with home in Greenwich, CT and NYC taste. A true romantic looking for a special lady, mid 30's-plus, who loves life, good times and a future together. Photo a must. POB 4844, Greenwich, CT 06830

Ready For Suburbia—Adventurous, sincere, attractive, thin, witty, 32-year-old Jewish female - looking for same in successful, handsome man, 30's, who is nice, has good sense of humor and is open to fun and possible commitment. I love traveling, swimming, working out, going to the theater, and having quiet, romantic evenings. Photo/note for reply. 4854 ✉

Gorgeous Seder Date Available—Blue-eyed male, 23, tall, athletic, seeks fun, sexy woman for romance in the city. 3685 ✉

Attractive Virgo Woman—31, seeking Capricorn or Taurus man for a possible perfect match. Although a personal ad is not our preferred method of meeting a mate, if you're 25-35, let's see if we're as compatible as astrologers say we are. Note/phone/photo. 3686 ✉

Psychoanalyst, Tall, Very Attractive—46, seeks man with exceptionally secure personality. 3614 ✉ ☎

Seeking Research Partner—For study in rare chemistry: this very pretty, passionate woman, 34, slim, shapely and successful, seeks a good-looking, kind and sensual man, 28-45, who is stable but not too conventional and who wants an exciting, in*telligent, loyal companion and is capable* of being same. No smokers please. Note/phone/photo if possible. 5783 ✉

White European College Professor—41, sophisticated, pretty, no drugs/smoke or drink. Looking for a successful, educated, marriage-minded man. Photo. 4787 ✉

Hairy Troglodyte—Trim, playful and sexy male, 44, wants bright, skinny, spirited Aphrodite with a good heart. Photo? 5803 ✉

Successful, Tall, Gorgeous—Shapely brunette, 27, Jewish. The type that seems unapproachable is but actually warm, funny, intelligent, sincere, with substance as well as style. Looking for someone tall, athletic, self-confident and preferably self-made, 27-35, who enjoys life. Photo. 3675 ✉

Yiddish With An Irish Brogue—Was grandma's way. Great Necker who enjoys Manhattan seeks gentle 50ish man. Substantive note please. 3640 ✉

Absurdly Wealthy Businessman—Jewish, 35, handsome and 5'11", enjoying all of life's luxuries, is finally ready to quit the singles scene. You are slim, pretty, marriage-minded and under 30. Manhattan, Queens or LI resident a plus. Photo/phone/bio. 3676 ✉

Personality Plus—Single Jewish female, 31, armed with MBA and Mets hat, seeks Jewish guy, 29-38, who is wise, warm and witty. Note/photo. 5826 ✉ ☎

So You Want To Meet—The love of your lifetime. Someone who will fulfill your dreams, make your heart flutter, put a smile on your face. Well, this is it. If you are a 50 plus, dynamic, handsome Jewish Renaissance man...let's see what a risk-taker you are. Stop reading, take action. This petite, adventurous, athletic beauty awaits you. Note/photo/phone. 4819 ✉

Beach Bum Accountant—Located in Bermuda, working in off-shore insurance/reinsurance, 40, 5'11", 185, blue eyes, very fit, enjoys running or weights after work and beaches on weekends. I have a great sense of humor and am forever optimistic. I am also sensitive and very much a romantic. I am looking for a pretty, petite, slim lady to share a weekend adventure which will hopefully develop into a relationship/marriage/children. I am willing to host in Bermuda and pay all travel expenses and can come to NY any time. Would appreciate note/photo and can supply same. 1802 ✉

Asian, Catholic RN—32, seeks sincere, honest, nonsmoking professional male for a lasting friendship, 30-42. Phone/note/photo. 5790 ✉ ☎

Handsome And Humorous—Professional - 31, 5'9", athletic, avid skier, educated professional family. Seeks intelligent, slim, attractive Christian female professional, under 30, with similar background and sense of humor. Note/photo. 4817 ✉

Attorney—40, seeks warm, attractive woman (30-40), to share movies, theater, tennis, romantic ambling, cozy nights with VCR. Note/photo helpful. 4849 ✉

Play It Again Sam—Recently divorced father with joint custody seeks a new, loving and romantic relationship. I am 37, 5'9", handsome, fit, Jewish and sincere. Note/phone/photo please. 5819 ✉ ☎

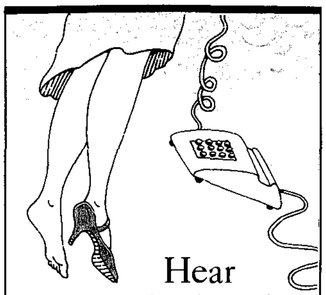
Perfect Second Wife—Elegant, warm, whimsical professional woman, with strong intelligence and passionate interests in opera, theater, film, walking and hiking - seeks loving, decent, sincere gentleman, 50's, over 6', to laugh with and share common interests, fit, for romance and a quality life. 4809 ✉

Ugly, Grumpy, Unemployed—Jewish male, 37, seeks opposite. Enjoys swimming, sailing, biking, reading and travel. 3627 ✉

Loves To Laugh—This slim, fit, pretty, fair, green-eyed, unpretentious lady, 48, is seeking a romantic, fun-loving, sincere partner with solid values. 4841 ✉

Never Thought—It would come to this. Good-looking, successful professional, 43, divorced, 5'11", slim, blue eyes, light brown hair, Manhattanite, intelligent, well-educated world traveler with good sense of humor. Sensitive, caring, cultured and unpretentious, has much to give one special lady who also never thought it would come to this. Please send photo; willing to exchange. 5809 ✉

Adventure, Romance, Passion—Quiet times, fun times - loving times. This 43-year-old, attractive, curious, sensitive, successful, honest Jewish exec, seeks to share this and more with an adorable, bright, fit, spunky, sexy, nonsmoking, 30-something lady, under 5'5", who has professional fulfillment. If you have the capacity to give and receive, care and share, and have the desire to have love in your life, answer this ad. Note/photo. 4822 ✉ ☎



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Life Is Great—But incomplete without you. Me: 35, very attractive, successful Wall St. career, warm, affectionate, sincere, with down-to-earth values. Have passion for Western cattle roundups and skiing, but also enjoy most athletic endeavors, travel and art. Looking for Jewish cowboy, who shares my interests and values to be my best friend and more. You should be successful in your given occupation, age 30-45. Hoping to find right "chemistry" for a "happily ever-after" ending. Note/photo prefered. 4814 ✉

Handsome Indian Physician—28, 5'11", friendly, easygoing, looking for female, 20-30, who is attractive, intelligent and romantic. 4818 ✉ ☎

Good-Looking Jewish Lawyer— LI widow - loves the arts, adventure travel. Seeks enthusiastic, caring man, 58-65, with similar interests. Photo. 3629 ✉

Captivating Smile—Slim, pretty, caring, passionate Jewish woman, 35, seeks fun-loving, nonsmoking, professional Jewish man, 33-43, with a soft heart. 5782 ✉

Single Black Female—35, seeks friendship of gent, 33-43. 5796 ✉

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STRICTLY PERSONALS

Attractive, Single White Male—31, 5'8", Italian-American, successful business entrepreneur, seeks attractive single female, 20-31, for fun, adventure, travel and dining - and a serious relationship. Photo/phone. POB 385, Linden, NJ 07306.

Looking For A Woman To Love—She's over 40, in a creative career, very pretty, curvy, bright. I'm past 50, a success in business, divorced, good-looking, sensitive, easygoing and in need of one-to-one commitment, music, art, wit, hugging, kissing, a woman who'll love me, and your photo. 5788 ✉

Follow The Yellow Brick Road—Lovely Kansas girl, stuck in NY jungle, seeks home, hearth and family with successful man of integrity. I'm 33, 5'7", athletic, calm, giving, MSW, with long golden hair and blue eyes. Photo helps. 4820 ✉

30's Woman—Likes music, the arts and cooking. Seeks someone to walk, talk and learn to dance with. 5791 ✉

Tall, Slim, Handsome—Blue-eyed attorney, 34, Jewish, Ivy graduate - seeks very pretty, well-educated, refined, upbeat Jewish female, 26-31, with good values, for romantic, caring relationship. Photo a must. 5793 ✉

Physician, NYC—Seeks professional woman to 50. Nonsmoker. 5828 ✉

Single White Man—44, literary Wall Streeter, fit, quirky, bohemian - seeks unencumbered woman with a good heart and artistic sensibilities, who doesn't want children. Photo appreciated. 3633 ✉ ☎

Tall, Handsome, Italian—Professional, 30 - enjoys sharing the excitement of an overtime football game as well as the serenity of a romantic candlelight dinner. Would love to meet an attractive, intelligent woman with a good sense of humor, sensitive enough for a serious relationship. Photo appreciated. 3645 ✉

Warm, Attractive Gal—Seeks Jewish man, 55-62, for relationship. 4824 ✉ ☎

Only Loyal British Subjects May Apply—Beautiful, bright, funny girl, seeks equally funny, intelligent Englishman, 40-55. Photo/note/phone. 4816 ✉

Unusual Woman—Westchester. Good packaging, good conversation, bad athlete (still smoking). Would enjoy quality time with well-tailored, well-intentioned man, 53-63, who shares my interests in business, travel - and the importance of one significant other. 3649 ✉

Vivacious, Beautiful Woman—41, worldly and intelligent, who approaches life with a sense of adventure, seeks unattached, established gentleman, 40-55, who seriously wants to create a life with a woman of substance. Letter and photo please. 5816 ✉

Vivacious, Attractive, Successful—Lady entrepreneur - slim, very affectionate, has varied interests, enjoys city/country living. Seeks good-looking, successful, outgoing, fit gentleman, 50-65, to share life, love and laughter. 5820 ✉

Ad Nauseum?!—Sick - of false claims?! Then by tonight you're answering this. Figure three days in the mail, it hits me like a ton of bricks. See ya in six days! Oh yeah: cute, stable Jewish male, medical professional, 35, good natured, blond/blue with thin atheltic build, seeks pretty, petite Jewish lady to end my ad-writing career. 4829 ✉

High Standards, High-Spirited—Professional lady, combining intellectual curiosity and captivating charm with a warm and genuine nature. Very attractive, slender and physically active, with lively wit and playful sensuality. If you are honest, have imagination and humor, are strong, sensitive, physically fit, passionate about your interests, 45-55, please send letter and photo. 5822 ✉

Handsome, Sincere—Young Jewish physician, in Florida - brown hair, brown eyes, 6'1", 190, nonsmoker, never married. Ready to settle down and raise a family with the right girl. Looking for a pleasant, easygoing, unpretentious, single Jewish female, 20-28, who would enjoy quiet evenings at home, movies, dining out, swimming and bicycling. Send photo/note/phone. 3651 ✉

Beautiful, Slim, Curvaceous—Financially secure brunette, who loves to ski and travel, seeks tall, athletic man, 35-45, ready for commitment. Photo. 4830 ✉

Attractive, Sincere Widow—63, enjoys luxury style life. Seeks sincere relationship leading to marriage with same preference. Photo/phone/note. 3657 ✉

Attractive, Cultured Widow—Emotionally and financially secure. Manhattanite/country home. Seeks gentleman, 70 plus. 5825 ✉

Humor, Self-Assuredness—Good looks describes us both. Now that modesty is out of the picture, let's get down to business. You're like me and want a serious relationship with a substantial person. You're an attractive man, between 40ish to 50ish, happy, successful, sexy and sincere. Photo/note/phone essential. 3656 ✉

Successful NJ Businesswoman—40's, attractive, widowed, is now interviewing for leading man in Chapter Two. Nonsmoker preferred. 3658 ✉

Professional Jewish Male, 40—Slim, dark hair, 5'11", seeks slim, nonreligious Jewish girl, mid to late 30's, who's looking to meet a down-to-earth guy. Photo. 3661 ✉

Personable, Perceptive—Good-looking research engineer, 30, 5'9", slim, dark hair/eyes, Caucasian, seeks young and attractive nurse/teacher and alike, with expressive eyes - for fun times, intimate conversation, more. 3660 ✉

You'll Smile When You See Me—Pretty, 29, Jewish female - enjoys music, sports, travel, cooking. Seeks tall, 27-37, stable, fun, down-to-earth, sensitive man with similar interests. Photo. 5801 ✉ ☎

Assertive Blond Goddess—Wealthy professional, 41, is seeking a male counterpart, gentle as a lamb. Must be wealthy and generous and love to spoil. 5838 ✉

Stand By Your Man—Jewish belle, 36, 5'7", 118, pretty, fit, caring. Seeks ambitious, marriage-minded male. 3663 ✉

Very Attractive Professional Woman—(Psychotherapist), health conscious, nonsmoker, interested in developing a mature relationship with a very attractive professional man. Hoping to establish a relationship that will enhance each other both professionally and personally. Forties, eary fifties preferred. Please enclose photo with response. 3632 ✉ ☎

Celebrity, Recently Arrived—Affluent, erudite, intuitive, handsome professional, president of own company, 44, author of nine books, inventor and artist - seeks emotional/professional partnership with woman of similar cerebral passions, for mutual inspiration, fun and escape. Prefer highly educated, 25-35, European-born artist/beauty who seeks a kind, considerate, normal Renaissance man. You must be startling, sincere and creative. Photo/phone/ingenious reply deserves in kind. 5799 ✉

Handsome, Lovable Jewish Male—49 - seek someone for honest lasting relationship. Divorced nonsmoker - enjoy movies, theater, sporting events, dining out, travel, tennis. Photo please. 3696 ✉

Romantic Invitation—From a single man - 49, cultured professional, with good looks and character - to an attractive, petite, unattached woman who wants a caring and lasting relationship. 5808 ✉

Where Do Nice, Fun, Sharp People—Meet in NY? Maybe here? Tall, blond European female is looking for 6'-plus guy with some good looks, brain and humor, age 28-35. Note/photo. 5545 ✉

45—Jewish, handsome, secure, divorced, Miami home, travel NY/Caribbean. Seek playmate plus. Photo/note. 3635 ✉ ☎

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All ads and messages are subject to the publisher's approval.

NEW YORK MAGAZINE

Be My Sunshine—Lovely, 45, caring Jewish woman - seeks warm, accomplished, witty man for friendship and storybook ending. Photo? Note. 3664 ✉

Deliciously Playful—Delightfully romantic. Pretty, intelligent Bergen County Jewish woman desires to meet successful, secure, gentle man, 40-59, who believes that friendship and laughter are as important as pleasure and passion. Note/photo/phone. 4845 ✉

Very Good-Looking Male—Ambitious, athletic, successful executive, 34, 6', 173 lbs, blue eyes, dark hair, sharp mind, very fit body, Catholic, exceptional character, traditional values. Seeks very pretty, slender, fit, intelligent, classy lady, 24-35, 5'4"-5'8", under 125 lbs, to love and to be loved by, leading to marriage, family and a rich, fulfilling life together. Letter/photo/phone. 5785 ✉

Bright, Blue-Eyed and Beautiful Lady—Of Irish descent, seeks an honest, warm, caring, gentle man for friendship and magical romance. I am an advertising executive in my early 30's who would love to meet someone to share in a meaningful relationship. Some of my favorite things are travel, the ocean, music, movies, good food and wine. You are a special man, 30-45, attractive, professional, with traditional values and a great sense of fun and humor. Kindly reply with a note and photo to 3666 ✉

Distinguished Architect—Tall, slim, handsome Italian-American 49-year-old - very successful Manhattanite with country homes and a sense of humor, who enjoys travel, skiing, opera, American antiques, gardening and water sports - seeks intelligent, slim, attractive (preferably Italian-American) woman for friendship, happiness and love. Note and photograph guarantee a response. 3668 ✉

Pretty, Slender, Affectionate—44, with a positive attitude. Are you a caring, family-oriented man, 40-55, with a sense of humor and a little adventure in your soul? I have one child and live in NJ. 5786 ✉ ☎

Single Black Lady Wanted—For serious relationship - by attractive white male, 29, 6'1", Wall Streeter, who likes film, books, sports, laughter, romance. Desire soul mate. Note/photo/phone. 4585 ✉

Anglophile Ad Exec—Sophisticated, full-figured Canadian lady, 33, seeks UK male (Oxbridge grad) for friendship, love and laughter. Note/photo/phone. 4848 ✉

Woman With Class—45, teacher, with 'turn heads' looks, wants friend to share good times. Love travel, music and theater. Marriage not an issue at the moment. Letter/photo. 5812 ✉

Gentleman—Single white male, 40, handsome, honest, 5'9", thin, dark wavy hair, mustache, articulate, executive, comfortable in suit, easygoing, able to express and understand feelings. Looking to commit himself to one very slim female who can be open, playful, communicative and commit herself to one special man. Photo required - will exchange. 5693 ✉

Exceptionally Attractive Male—Mid 30's, Jewish, fast-lane life style, athletic, educated, good-natured - seeks one adorable, warm, slender, self-respecting woman, 23-35, to share fun times and future. Will trade "magic for magic"...guaranteed! Note/photo. 5824 ✉ ☎

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Opera Buff Wanted—To share Met subscription, '91-'92 season, 3rd row orchestra, Saturday nights. 3659 ✉

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Is There A Woman—Of Asian or European descent who'd like to have a happy life with an unusual guy? Are you 35-42, bright, caring, trim and attractive? Do you share my enjoyment of sports, travel, fine dining, music and quiet times? I'm tall, athletic, intelligent, multilingual, thoughtful and playful. Please tell me about you. Photo optional. 5787 ✉

Scuba, Skiing, Movies Too—Monday night football to share with you/I'm a cute 27, tall and trim/Waiting for my Jewish him. Photo. 4846 ✉

40, Female—All amenities. Seeks articulate funny man, even-tempered, good with his hands/nice legs, 35-45. 3643 ✉ ☎

Male MD, 30—6'1", 185 lbs, handsome, humorous Jewish jock. Seeks brainy, buxom, benevolent jockette. Photo. 5746 ✉

Wall St Professional—(Employed) - mid-30's, 6'1". Interests include most sports, the beach, movies. Seeks tall, athletic, uncomplicated woman. Photo appreciated. 4864 ✉

6', 42, Green Eyes—Divorced male - works in NY, lives in NJ. Wants to meet an attractive, thinnish lady, 30-42, who would enjoy an attentive man with a great sense of humor. Photo optional/note. 5795 ✉

Sensitive, Attractive And In Shape—Woman, 37, seeks counterpart in man, 35-45, to be friend, lover and partner in real and lasting relationship leading to marriage. Photo/phone. 5823 ✉ ☎

Chinese-American Lawyer—40, Harvard-educated, seeks professional woman for serious relationship. Send bio and photo. 4825 ✉

Cuddle With—Warm, witty, wry, romantic, pretty woman, 43, who seeks better-than-average man, willing to share life's hills and valleys. 4826 ✉

"Seeking A Man With Integrity—Warmth, humor, intelligence. I'm 37, slender, 5'9"; Ivy educated, world-traveled, a meditator; gentle, intense, idealistic, playful, warm. Bio/note/photo helpful. Thanks." 3698 ✉

Top Female Candidate Only!—Are you a very beautiful female, 23-30, seeking a handsome, tall, successful, intelligent, painfully funny, helplessly romantic male, 29, to spoil you rotten? Send note/phone/photo. 5525 ✉

Asian Lady Sought By—Handsome white male, 37, for a serious relationship. I am sincere, caring, intelligent. Send note/photo/phone. 4835 ✉

Nice, Average Man—Early 40's, 5'7", Jewish, seeks warm, caring female friend for movies, restaurants, travel and more. Race or religion unimportant, but photo and note are essential. 4859 ✉

Tall, Very, Very Good-Looking—Extremely feminine, professional blond lady wants you - a man, masculine, 6'2" plus, 38-43, available and fun. 3634 ✉

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Handsome Investment Banker—33, Jewish, sophisticated, very athletic. Enjoy skiing, running, movies, travel, antiques and witty friends. Looking for a beautiful woman to be my soul mate, who is smart, adventurous and wants to share laughs and passion. I have a great life, except I want to share it with someone like you. Write short note and send photo. 4833 ✉

Smart, Pretty, Professional—Funny, honest, serene, logical, happy, very tough and very feminine woman - 41, 5'9", thin. I love to travel, read, talk, stay home, walk, eat, cook, see plays plus movies, play chess, listen to classical music. Am looking for a successful, stable, warm, honest, open, nonreligious, sensitive and affectionate man who possesses a great amount of intelligence and is unafraid of life. Please respond with a note containing a secret about you. 4828 ✉

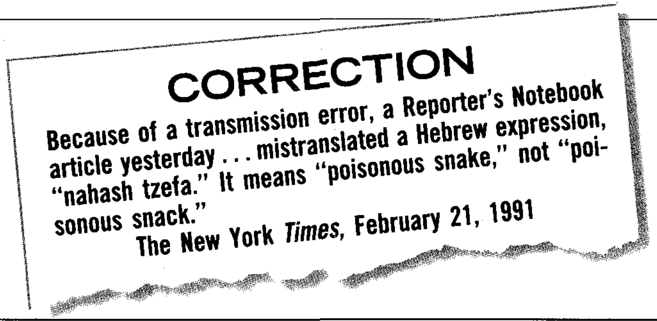
Lifestyles Of The Rich—And famous - not quite - but I do have two homes and love life's lovelies. So do you. If you are professional or ultra-successful male, attractive, intelligent, great sense of humor, and want a great relationship, best things in life, 50-65. Photo/letter. 4813 ✉ ☎

I'm Still Waiting—For that husky guy who appreciates a female who is full-figured. If you exist and would like a serious relationship with a blue-eyed, long-haired beauty, 31, then please send fone and foto. 4801 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 701

BY MARY ANN MADDEN



CORRECTION

Because of a transmission error, a Reporter's Notebook article yesterday . . . mistranslated a Hebrew expression, "nahash tzefa." It means "poisonous snake," not "poisonous snack."

The New York *Times*, February 21, 1991

Above, Alteration Found: the genuine article. Competitors are invited to invent one editor's note, erratum, or correction of past, present, or fiction (with or without source).

Results of Competition 698, in which you were asked for bad verse: a quatrain, any subject, to rhyme ABAB or AABB.

Report: Ask for bad, bad you get. Badness it seems, even in rhyming. And scansion. But who's counting? Most persistent problem: mistaking an identity for a rhyme, as in related, elated; disport, report. (Or Oreste, rest, come to that.) Elsewhere, you sang of eggs, lint, choosing wine, the lottery, channel hopping, entering contests (gladden, madden), and avoiding exercise. Life is hard. Dying is easy. Comedy tonight. Watch this space.

First Prizes of two-year subscriptions to "New York" to:

Where are the snows of yesteryear?
What is the fate of France?
Why must the world be wrapped in fear?
Where did you put my pants?
Saul Isler, Cleveland Heights, Ohio

The buzzing of the bee,
The clouds I cannot touch,
The rivers that run free.
Boy. Isn't God too much?
Larry Laiken, N.Y.C.

Sing a song of spillage,
A tanker's fouled the shore.
Four-and-twenty blackbirds—
They were white before.
Vicky Clark, St. Louis, Mo.

Runner-up Prizes of one-year subscriptions to "New York" to:

Since Honest Abe was born today,
The garbage won't get hauled away.
But this you may be sure about:
A lot of people took it out.
Tom Frenkel, Sunnyside, N.Y.

When the wind is in the east,
'Tis good for neither man nor beast.
When the wind is in the south,
It sometimes whacks you in the mouth.
Sam Golden, Colchester, Vt.

I stare outside, I watch the rains
Beat down. Meanwhile the thunder
Splits the sky. Will she, I wonder
Like ABBA quatrains?
Mark Wolfson, Spring Valley, N.Y.

And Honorable Mention to:

I pierced my ears; it made you smile,
Though things you've done are dumber.
I didn't want to be in style,
Just cooler in the summer.
Angelo Hastings, N.Y.C.

Five exchanges for my lunch:
Three fruit, two meat, and all my bread.
So I'll just sit here, watch you munch,
Or maybe I'll go straight to bed.
Judith Disla, N.Y.C.

Some wish for pearls and golden rings.
That's not my heart's desire.
I'm satisfied with simpler things,
Like the lint that I find in my drier.
Shirley W. Homes, Mount Vernon, N.Y.

I watch the water boil for tea.
My stove looks old and worn to me.
I wonder if cleanser could give it some zip,
The surface enamel has started to chip.
Caroline Lazo, Minneapolis, Minn.

I eat my *petit pois* with honey
At finer restaurants in New York.
Connoisseurs may think it funny,
But my peas stay on the fork.
Chris Lewnes, Brooklyn

Each Monday evening I'm faced with a quand'ry:
Not "Should I tackle that mountain of laundry?"
Not "Should I cook or nuke more Lean Cuisine?"
But "Should I watch *Murphy* or Channel 13?"
Jack Rose, N.Y.C.
sp. ment.: Bill Wilson, Huntsville, Ala.

Ring out the old and with good cheer
Ring in the brand-new fiscal year.
It's an occasion of a sort:
Ta daaa! The Annual Report.
Tina Simms, Perry, Ga.

We put fresh sheets on all our beds,
And change the pillowcases.
Still we get marks upon our heads
And lines across our faces.
Richard Schwartz, Madison, Wisc.

The foods that Marvin likes the most
Are: scrambled eggs with buttered toast,
Potato soup, and cherry Jell-O.
Marv is just a no-thrills fellow.
Marilyn Napier, Los Banos, Cali

First in my class at Choate and Bard.
So bright. But still—disaster.
I hit this ketchup bottle *hard*.
Why won't it come out faster?
Ben Rosenblatt, Floral Park, N.Y

I tune in the tube just to see what is on:
A sitcom, the news, and a rapper.
Most of my favorite programs are gone,
And all I have left is my zapper.
J. M. Glick, Kinnelon, N.J
sp. ment.: Barry Cestler, Orlando, Fla

E. Power Biggs
Was fond of his pigs.
He kept them in a shiny pen
And fed them pig food now and then.
Rachael Brickey, McConnellsville, N.Y

The table's set for kings and earls,
I'm wearing Great-aunt Libby's pearls.
The candles glow, the silver shines,
In paper cups they serve fine wines.
Jan White, Centerville, Mas

The buzzards of Hincklea
(All wrinkled and crinkly)
Are courtin' and marryin'—
Bring on the carrion.
Joe Moore, White Haven, P

Asking for some verse that's rotten?
I really wish you had forgotten.
Though competitions I love madly,
I simply cannot write that badly.
Shirley Stoler, N.Y.
sp. ment.: Caryl Ehrlich, N.Y.C
Jack Catlett, Hilton Head Island, S.C
Karen M. Crudo, Watervliet, N.Y
Ike Taubman, Roslyn, N.

Breathes there a man with nose so red
Who never to himself hath said,
"My blood is pure, and since that's true,
Why is not my nose pure blue?"
William L. Bennett, Muskegon, Mic

Lizzie Borden took a fax
And sent her father forty stacks
Of pointless paper, just for fun,
Then sent her mother forty-one.
David English, W. Somerville, Mas

Whenever Joan is in despair
And rather out of things,
She plays a game of solitaire
And puts red queens on kings.
Russ Dale, Longmeadow, Mas
sp. ment.: Nancy Scott Nelso
Bedford, Te

Higgledy, piggledy, my red hen,
She lays eggs for gentlemen.
And it is very good indeed
They seldom guess what's in her feed.
Roger Anderson, M.D., New Haven, Con

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U.S. SAVINGS BONDS
THE GREAT AMERICAN INVESTMENT

I'm glad that I shall never see
A poem lovely as a tree.
To see a poem so big and sprawling
Would, I think, be quite appalling.
Dennis Fawcett, Danbury, Conn.

They say that Eisenhower
Liked Westerns on TV.
And when he took a shower,
He'd sing "Rawhide" off-key.
Mary Clare Brackley, Petaluma, Calif.

Bentsen, Shriver, Sparkman, J.;
Bricker, Fairbanks, Thurman, A.;
Dole, Lodge, Blair, Brown, Kern, Lane, Reid.
All ran for veep. Lost. Let's proceed.
David G. McAneny, Newtown Square, Pa.

We have come to *le fin de siècle,*
The end of an era of greed.
I think I'll watch *Heckle and Jeckle,*
Or maybe just stretch out and read.
Ellen Conford, Great Neck, N.Y.

I saw a bird that was not there.
It flew right past me through the air.
But when I told my friend about it,
He looked at me and said, "I doubt it."
Mary Ann Jensen, Princeton, N.J.

Very soon it will be spring.
And we know what spring will bring.
Many Mets return to Shea
With their bats and balls. To play.
Marilyn Crystal, Scarsdale, N.Y.

Roommate, will you be my friend?
Just think about it, will ya?
We would be an awesome blend.
But touch my VCR, I'll kill ya.
Barbara Duffy, Delmar, N.Y.

Auntie's clumsy with her cane.
She fell down by the cellar door.
I'm sure she's gonna fall again,
And so I've left her on the floor.
Kay Smith, Freeport, N.Y.

Men are obsessed with the aura of power—
They'll pay twenty bucks for a book by John Tower.
American women prefer something silly,
Like White House adventures by Barbara and Millie.
Boo Blume, Sayville, N.Y.

To cut my hair or leave it curly . . .
Should my mood be sweet or surly?
Which to choose, for all to see?
Which is truly more like me?
Bernadine Z. Paulshock, M.D., Wilmington, Del.

April 15th is a few days away—
Taxes to figure and old bills to pay,
Books to be read if I only had time.
But I'd rather work hard as I possibly can in a concerted effort to achieve perfect scansion and to make this verse rhyme.
Don Wigal, N.Y.C.
sp. ment. Ben Morgan, Oakland, Calif.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 701, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by March 22. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 22 issue. Out-of-town postmarks are given three days' grace.

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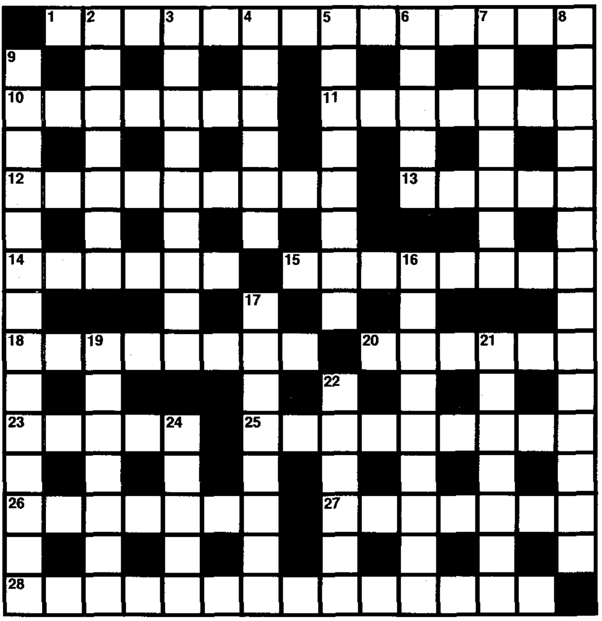
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Lovers badly injured, lame too. (5, 3, 6)
10 Useful in the kitchen—the trendy, silent sort. (7)
11 Station holds box, having removed unknown amount of substance that's inactive. (7)
12 Treats law controversially, in the main. (4, 5)
13 Wounded when firearm whipped out, on street. (5)
14 Box does with cox. (6)
15 Worn for Seattle trip in front of Bugatti. (4-4)
18 Beetle, after this, about to become extinct. (8)
20 One out of eight, possibly, gets heart attack. (6)
23 The one with something new, or it might be. (5)
25 Last of the wine: it's port. (9)
26 Porridge going round at breakfast. (7)
27 An embargo put on leave. (7)
28 Printers seemed bedevilled and gave a wrong impression. (14)



DOWN

2 More than one song? That's getting blanket coverage. (7)
3 Freewheels before reaching pastures new. (9)
4 Hands out every religious publication on Sunday. (6)
5 Left for dead. (8)
6 Within our alsatian's range. (5)
7 Is deployed with chilling effect. (3-4)
8 In spite of bearing down on telepathy. (7-7)
9 Jockey turns from route and performs as expected, of course. (4, 4, 2, 4)
16 Wild bird joining domestic one using rail as a perch in this building. (5-4)
17 Rare slug rain brought out. (8)
19 Girl upset, due to church. (7)
21 Drove wildly for the most part, being late. (7)
22 Badger has captivated the painters. (6)
24 First mate taking soldier before magistrate. (5)

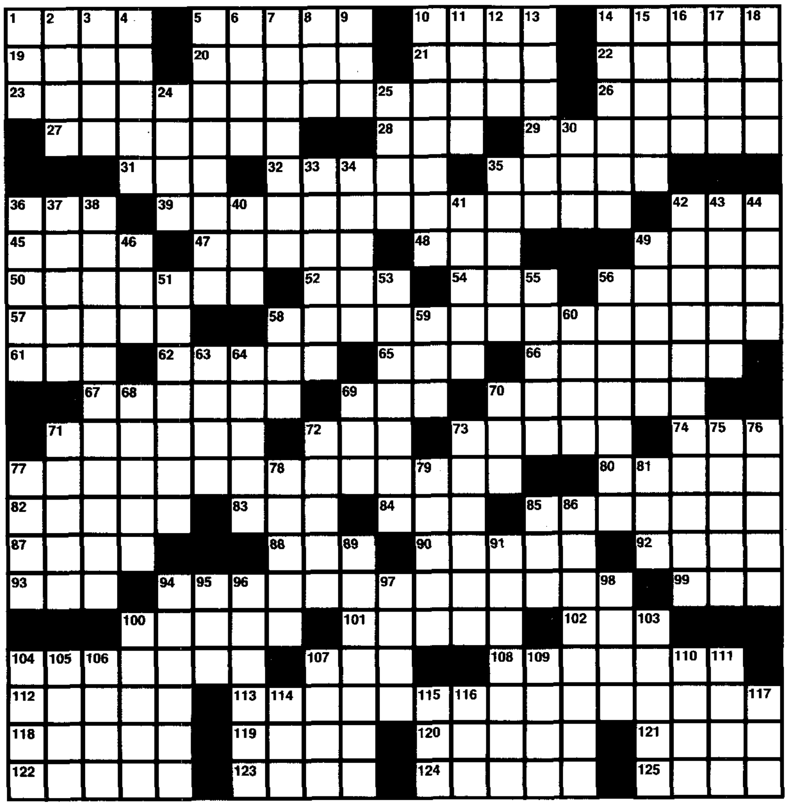
'THE IRISH HAVE IT' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Doorway piece
5 Vatican-related
10 Part of Scarlett's name
14 Adequately sized
19 Lotion ingredient
20 —— France
21 —— go bragh
22 His is the life!
23 Comedy series of the '60s
26 Where Canea is capital
27 Used a dental aid
28 Ailing
29 Warms over
31 Peking pan
32 Overhead
35 Icy cold
36 Histrionic performer
39 James Joyce opus
42 UAR land
45 Curved lines
47 Province of South Africa
48 She-sheep
49 Laotian's neighbor
50 For-employees-only publication, with 55-Down
52 Crumpets' go-with
54 "¡Feliz —— nuevo!"
56 What a helper lends
57 Famine's opposite
58 Garner-Field love story
61 Each and every
62 Available
65 Ballerina's step
66 —— Smith apples
67 Caught sight of
69 Mrs. O'Leary's animal
70 Gospel Disciple, Italian style
71 More sooty
72 —— -fi
73 Thickly concentrated
74 Hoop group: abbr.
77 1947 musical
80 Family name in auto racing
82 Moreno and Sharif
83 Matador's prize
84 Tit for ——
85 Scribbles
87 Roof overhang
88 Words to the preacher
90 Croc's cousin
92 —— Alto
93 Hog's habitat
94 Sarah Miles role
99 Hankering
100 Down at the heels
101 Mideast ruler: var.
102 Solemn pledge
104 Short oratorio
107 Familiar rd. sign
108 Up against it
112 Mountain nymph
113 Jazz-world film, 1955
118 Natural-wool color
119 Slower than a gallop
120 Ohio city
121 Vulcan's volcano
122 More healthy
123 Loggers' needs
124 Beau of fiction
125 River of Hades

DOWN

1 Crying spell
2 Arabic A
3 Hoodlum's gal
4 On a lower deck
5 Football leathers
6 Wings, to Ovid
7 Hanging ornament
8 Classifieds
9 Wahine's garland
10 Native of Greece
11 Russian inland sea
12 Before two Tins
13 Del Sarto or Doria
14 "Duffy's Tavern" bartender
15 Stuck in the mud
16 Courtroom bargain
17 Latvian citizen
18 Irish ones are smiling
24 Time —— the essence
25 Major Hindu god
30 Mooselike deer
33 Slap around
34 Peeping Tom, e.g.
35 Actress Verdon, et al.
36 Israel's chief port
37 Kin of orlon
38 Borgnine sitcom
40 Not aye, to Burns
41 Teeters back and forth
42 A. J. Cronin novel
43 TV-hero Derrringer
44 Hitchhiker's hope
46 Last call, at sea
49 Macbeth's title
51 Ideal places
53 Name to office
55 See 50-Across
56 Unpaid athlete
58 Alfred E. Neuman's magazine
59 Half a bray
60 Dinner leftovers
63 19th C. Chinese rebellion
64 Succinct
68 County, in Britain
69 Caesar's 201
70 Kitten's call
71 Draw a bead on
72 Agates' relatives
73 Second childhood
75 Wallflower's envy
76 Incendiarism
77 Fighting factions
78 Fit for ducks
79 Parisian's ring
81 Forty winks
85 Wino
86 Glacier fissure
89 Little poems
91 Causes tingles of excitement
94 McGuffey's text
95 Thus far
96 Suits to a new milieu
97 Berserk
98 Virginia senator
100 Audience's view
103 Coquettish ruses
104 Seaport of Ireland
105 Phoner's code
106 Singer Sedaka
107 Pack away
109 Soviet veto
110 Boob Mc——
111 Say it isn't so
114 NOW cause
115 Brit.
116 Whopper
117 Getz's instrument, for short



Solutions to last week's puzzles appear on page 1

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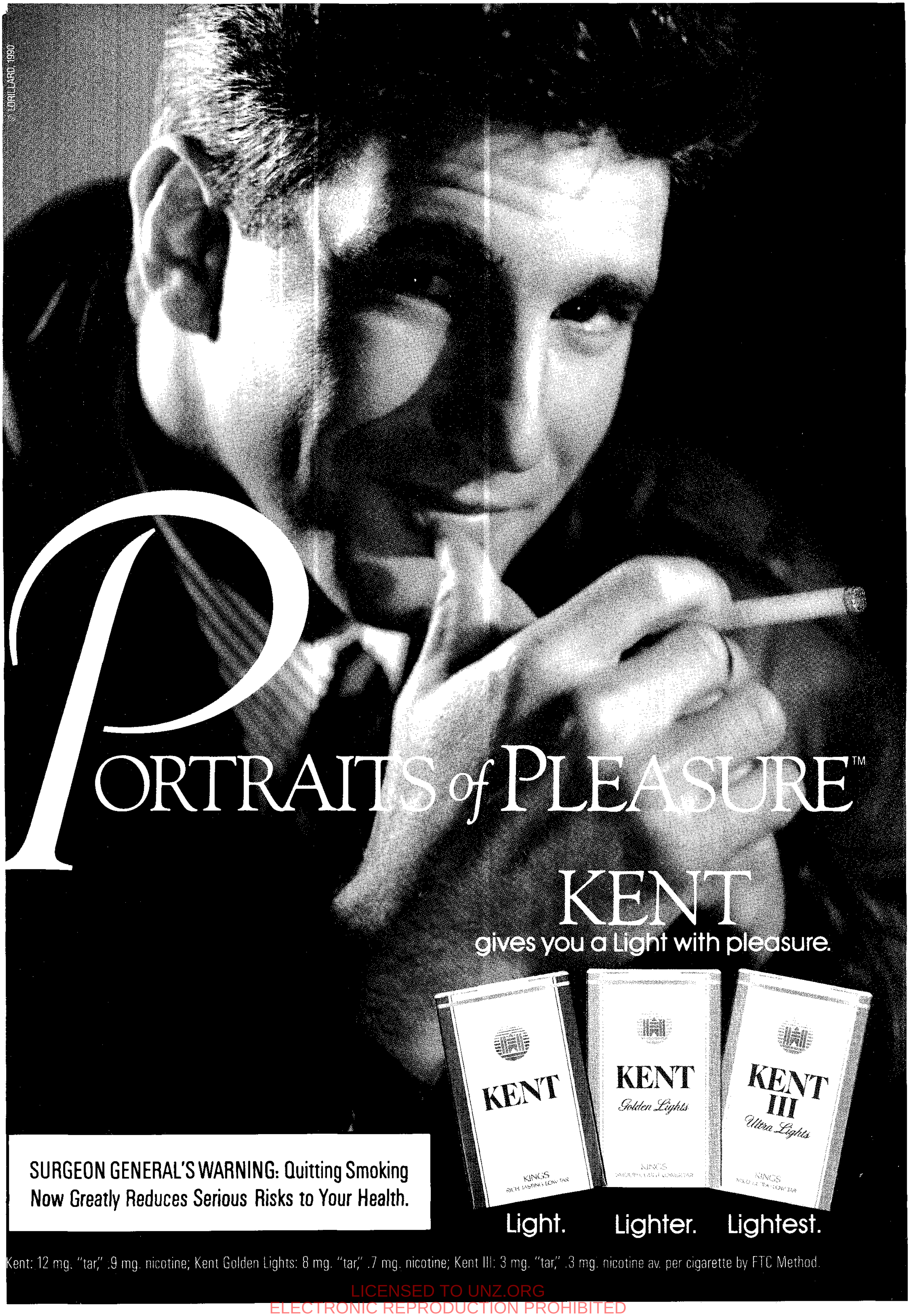
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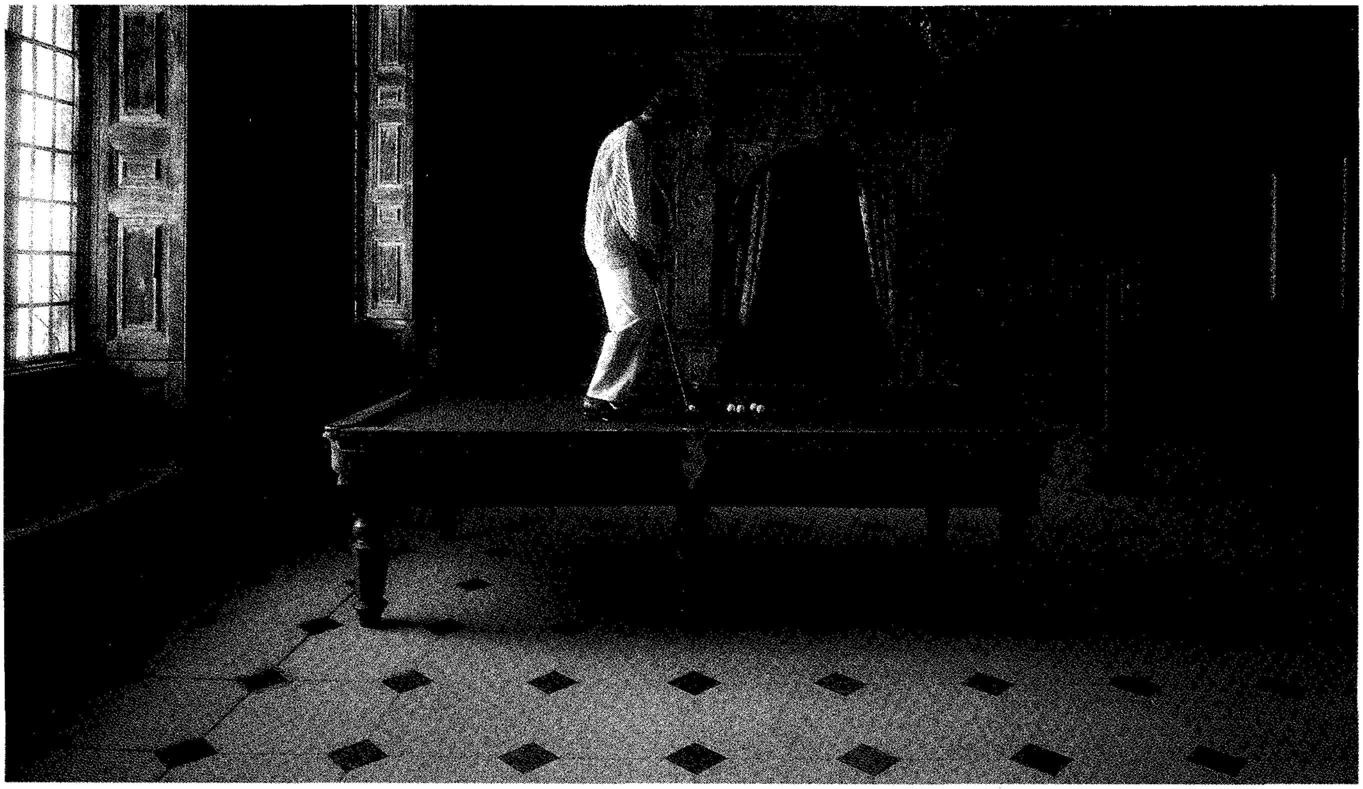

I BEAT HIM at the country club. The grass was *too long*. I beat him at Pebble Beach. The grass was *too short*. I beat him at St. Andrews. There was a ROCK in the way. Finally, I called his bluff. This time, it was the FELT. "*How smooth does it have to be?*" I begged. Smiling, he held forth his glass of *Glenfiddich® single malt Scotch*. I sighed. Tennis anyone?

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